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april 1981

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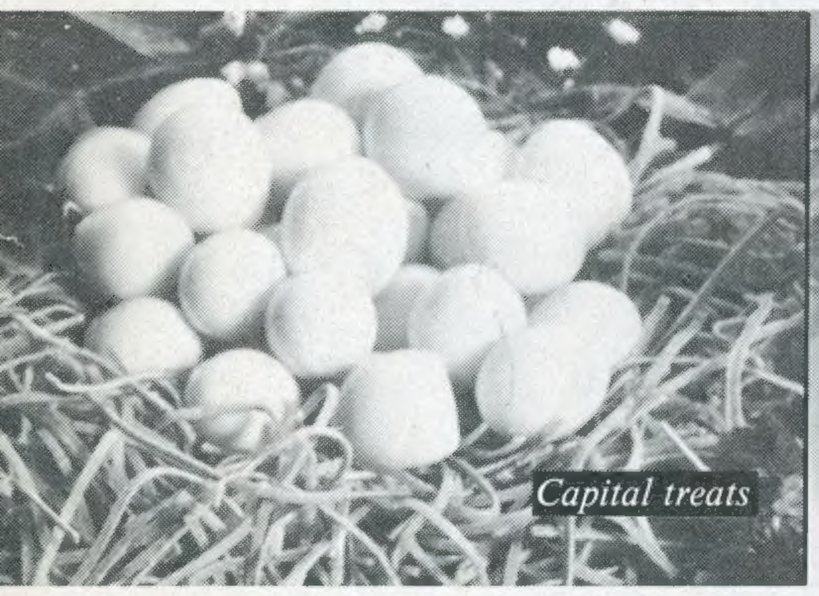

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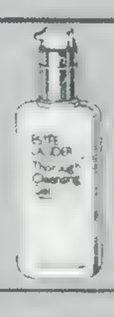	New Thorough Cleansing Gel	non-soap oil-free pH 5.5 non-alkaline	A clear space-age gel for normal to oily skin that rinses off to leave your skin feeling fresh, clean, vital.
	New Tender Creme Cleanser	non-soap allantoin—*softener* squalane—*replenishes sebum loss* pH 6.0 non-alkaline	A tissue-off cleanser for normal to dry skin that cleanses and exfoliates extremely gently and barely leaves a trace of itself on your skin.
	New Full-Strength Protection Tonic	menthol—*soother* ammonium glycerrhizinate—*anti-irritant* horse chestnut extract—*anti-irritant* glutathione—*neutralizes harmful forms of oxygen* sunscreen SPF 4	A super-advanced refresher for normal to oily skin that helps protect against the harmful effects of pollution irritants and the sun; also gets skin ready to accept the nourishers to come.
	New Gentle Protection Tonic	non-alcoholic menthol—*soother* ammonium glycerrhizinate—*anti-irritant* horse chestnut extract—*anti-irritant* glutathione—*neutralizes harmful forms of oxygen* sunscreen SPF 4	A super-advanced refresher for normal to dry skin that helps protect against the harmful effects of pollution irritants and the sun; also gets skin ready to accept the nourishers to come.
	New Non-Oily Skin Supplement	sodium RNA—*encourages natural cell renewal* natural soluble protein mucopolysaccharides—*aid in moisture retention* arnica extract—*helps prevent dryness* calendula extract—*stimulant* hayflower extract—*promotes smoothness* vitamin E—*antioxidant*	A victory for skin that tends to be oily, this treatment helps encourage natural cell renewal, helps restore smoothness and resiliency without leaving any oily residue.
	New Age-Controlling Creme	sodium RNA—*encourages natural cell renewal* natural soluble protein mucopolysaccharides—*aid in moisture retention* cholesterol—*barrier against moisture loss* vitamin C, E—*antioxidants* squalane—*replenishes sebum loss* aloe—*helps promote healing* amino acids—*basic buffering agents* linoleic acid—*essential fatty acid*	This extra-rich concentrated cream helps increase natural cell renewal and encourages all skin (and dry skin in particular) to do what young skin does on its own—look soft, smooth, radiant.
	New Swiss Eye Creme	fragrance-free sodium RNA—*encourages natural cell renewal* natural soluble protein arnica oil—*helps prevent dryness* calendula oil—*stimulant* hayflower oil—*promotes smoothness* vitamin E—*antioxidant* grapeseed oil—*enhances product absorption*	A richly emollient highly protective specialized treatment formulated specifically for the thin vulnerable skin around the eyes.

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Your Letters

Stress: new status symbol

Your article "Sex and the Very Busy Woman" (January 1981), is so full of flaws, stereotypes, and gross misconceptions that I am surprised you would print it.

Not only does it offend the working homemaker by implying that she sits with her feet up all day awaiting her husband's arrival so he can "put his head on her lap" so that she can "nurture him," but it states outright that working women lead richer lives. (True richness of life is hardly determined by whether one has a career or not.) It also states that working women's "romantic longings become diffused." Is that a fact?

In my experience, no one is as exhausted as the mother caring for small children, getting up every four hours to feed an infant. I have no sympathy for the career woman's fatigue. And if, as stated in this article, "both partners are too tired to make love," that should suit them fine. I suspect the problems arise when only one is.

If a career woman can fit in her hair appointment, manicure, and exercise class, she'll make time for sex—if she enjoys it. Maybe career fatigue is synonymous with the old "headache."

Pure and simple, stress is not reserved for the career woman. They may use it as a status symbol. Perhaps it makes them feel important, because if they're tired they must have been doing something important. Working homemakers have the same kind of fatigue, but they only wind up as bores.

I'm tired of the homemaker being misrepresented and trampled on. I hope no one out there was gullible enough to take this article seriously. It could be cause for revolt.

Helen Kaplan
Larchmont NY

(Continued on page 73)

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movies

BY REX REED

Fort Apache, The Bronx
Starring Paul Newman

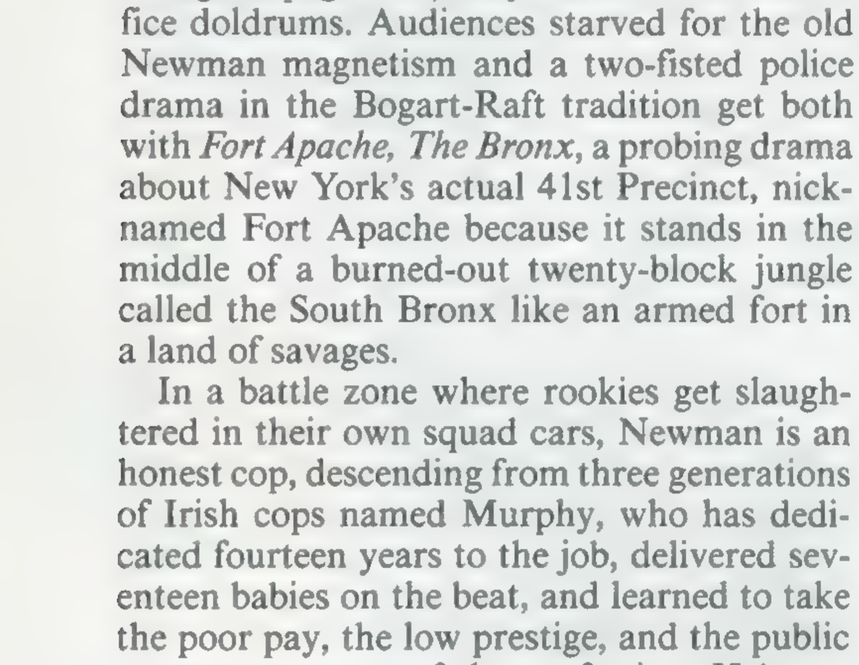
The Incredible Shrinking Woman
Starring Lily Tomlin

Paul Newman and Lily Tomlin may be no more alike than Maine and Madagascar, but they do have one thing in common—after dismal career setbacks, both have reclaimed superstar status with recent film roles that have restored faith in their considerable talents.

Newman has turned out one bomb after another since *The Sting*, but not until *Fort Apache, The Bronx* has he emerged in a vehicle as powerful as he is. As the filthy-talking hockey goon in *Slap Shot*, he was merely marking time; and two Robert Altman debacles (*Buffalo Bill and the Indians* and the pretentious ice-age flop *Quintet*) only added to his box-office doldrums. Audiences starved for the old Newman magnetism and a two-fisted police drama in the Bogart-Raft tradition get both with *Fort Apache, The Bronx*, a probing drama about New York's actual 41st Precinct, nicknamed Fort Apache because it stands in the middle of a burned-out twenty-block jungle called the South Bronx like an armed fort in a land of savages.

In a battle zone where rookies get slaughtered in their own squad cars, Newman is an honest cop, descending from three generations of Irish cops named Murphy, who has dedicated fourteen years to the job, delivered seventeen babies on the beat, and learned to take the poor pay, the low prestige, and the public contempt as part of the profession. He's got compassion and guts and courage and muscle, and where would you go to find a more perfect actor for the role?

Newman, left, confronts Ed Asner—and his own conscience—in "Fort Apache, The Bronx"



Consumed by consumerism: a dwindling Tomlin in "The Incredible Shrinking Woman"

Much of the action here has been focused on the daily routine of this gruesome job; but the suspense sharpens when Newman faces up to his own moral ethics and fights injustice, in his own way, to clean up Fort Apache. Filmed in the actual streets, alleys, and garbage-strewn buildings of the South Bronx ghetto, directed with harrowing reality by Daniel Petrie, and based on the true adventures of two New York cops who taught Newman the ropes, this galvanizing movie is a perfect big-city backdrop for Newman's appealing heroic qualities. He's the old powerhouse with a heart from *Hud* and *Cool Hand Luke*. Rough. Reliable. Sensitive. Funny. Natural. Explosive. His return to stardom is a valiant one.

For Lily Tomlin, *The Incredible Shrinking Woman* is so tailored for her unique comic gifts that it fits her like a rubber glove. Some of her built-in cult following dropped out noisily after *Moment By Moment*. I was one of the few loyalists, but I can sympathize with the dissenters, too. She was stuck with an old Joan Crawford B-movie potboiler, and she showed her discomfort by playing a rich divorcée dallying with a Malibu hustler with almost catatonic uncertainty. This time, she's on firm ground as Pat Kramer, a California housewife so victimized by consumer advertising that she begins to shrink from overexposure to an amalgam of American plagues from feminine-hygiene sprays to diet soda to smog.

What she's done, really, is to O.D. on the tackiness of American life, and this gives writer Jane Wagner, director Joel Schumacher and an army of special-effects men some juicy opportunities for cinematic trickery that results in bursts of comic brilliance from all concerned. Imagine Lily reduced to Thumbelina proportions, living in a dollhouse where she's threatened even by her children's toys, falling into the dangerous jaws of her kitchen garbage disposal, and ending up like Fay Wray, in the hand of a lab gorilla the size of King Kong.

Both stars sizzle in these movie vehicles while remaining true to their vows to make significant statements of social relevance through movie roles: Newman's film allows him to make an astringent statement about urban blight, while Tomlin gets across a few zingers about the plight of the lobotomized Middle American housewife. It's good to welcome them both back to marquees where they belong, in movies that deserve them. Proving, I guess, what happens when real talents persevere in a world of entertainment overcrowded with mediocrities. Real pros endure when their material is as good as they are.

art

BY DAVID BOURDON

Sculptors' Drawings over Six Centuries
The Drawing Center, New York City; through June 20

Sculptors in ancient Egypt made preliminary drawings directly on stone blocks, but their drawings were obliterated as the rocks were chiseled. No sculptors' drawings survive from ancient Greece or Rome because they, too, were drawn on stone. During the Renaissance, when sculptors customarily made preliminary drawings on paper, the images found other ways to disappear. Since sculptors rarely had much use for preliminary sketches once a sculpture was finished, the drawings were discarded. Consequently, the vast majority of sculptors' drawings over the ages have been destroyed or lost.

Blueprint for genius: Greenough's lush drawing for his untitled sculpture, 1832

We can only guess at the importance and quality of the multitudes of sculptors' drawings that have vanished. Those that do exist reveal the various ways in which sculptors utilize two-dimensional drawings to conceive and realize works in three dimensions.

This ambitious survey exhibition is unprecedented in that it includes more artists—107—and covers a longer time span than any previous show of sculptors' drawings. The earliest

("What's News" continued on page 43)

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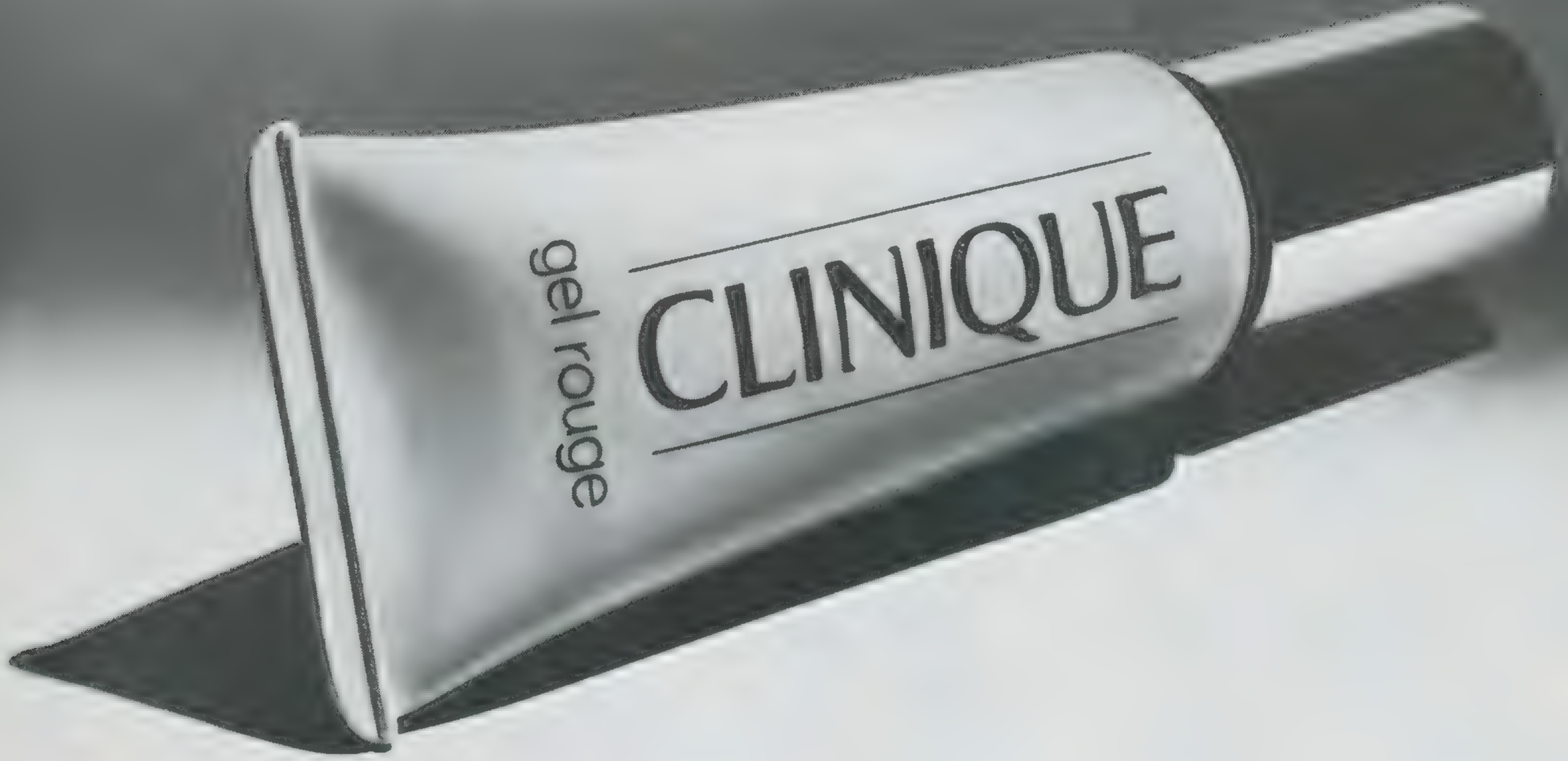

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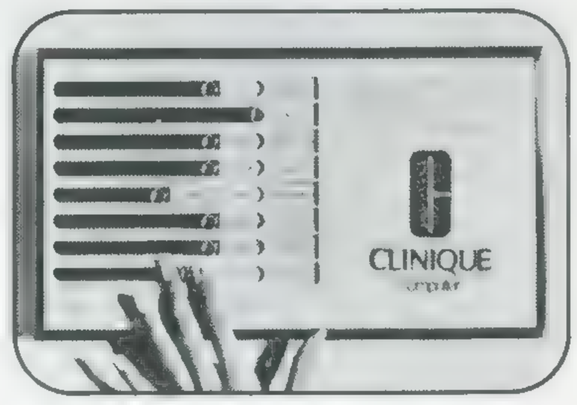

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Geminesse

WHAT'S NEWS, WHAT'S COMING

work is a pen drawing, thought to be by Nanni di Banco, a mason who in the early 1400s carved some of the sculpture for the façade of Florence's cathedral. The most recent works in the show are by such American masters as David Smith and Louise Bourgeois.

The show attempts to encompass a vast period in which sculpture assumed a multitude of guises and uses—from architectural decorations and idealizing statuary to portraiture and abstract constructions. The related drawings are equally diverse. Some are the most cursory of sketches; others are schematic and blueprint-y; a few are surprisingly painterly, like Bourdelle's sensuous watercolor, "Leda and the Swan." Not all of the works are preliminary sketches. Some are highly finished "presentation" drawings, made for the patron's benefit rather than the sculptor's.

"Sculptors' Drawings" is something of a catch-all exhibition, but who can complain when the organizers have turned up tantalizing works by Donatello, Cellini, Bernini, Puget, Carpeaux. Colin Eisler, a professor at New York University's Institute of Fine Arts, guest-curated the show, displaying considerable connoisseurship in his selections and erudition in his conclusions. All in all, it is an event that is sure to excite scholarly interest and stimulate discussion about the ongoing relationship between drawing and sculpture.

Guy Pene du Bois: Artist About Town
Mary and Leigh Block Gallery
Northwestern University,
Evanston, Illinois, through May 3

High society in the 1920s and '30s encountered one of its most urbane portraitists in the person of Guy Pene du Bois (1884-1958), a Brooklyn-born, French-speaking cosmopolite who delighted in painting pictures of flappers in cloches and portly gentlemen in top hats. A good-natured satirist, Pène du Bois was interested in types, rather than individuals, focusing his attention on a socialite's poise rather than on her or his face and character. In New York and France he portrayed people as manikin-like figures—marionettes who strut woodenly through such fashionable haunts as nightclubs, racetracks, opera houses, and costume balls.

Pène du Bois studied art in New York, where the realist painter Robert Henri encouraged him to paint everday urban life. Pene du Bois supported himself by working as a newspaper reporter and critic. In 1913 he became editor of *Arts and Decoration*, and had his first one-man show at the Whitney Studio Club (the precursor of New York's Whitney Museum of American Art) in 1918. At various periods throughout his career, he wrote criticism, edited magazines, and also taught painting.

Like so many Americans in the 1920s, Pène du Bois hotfooted it to France, where he perfected his chic style. But his glory years were abruptly terminated by the 1929 stock market crash, which sent him and other Americans scurrying home. Not surprisingly, a man of Pène du Bois's cultivated tastes never fully adjusted to Depression America. Though he received government commissions to paint murals for a couple of New York post offices, his paintings reveal that his creative faculties were less than fully engaged. From about 1940 on, the work becomes only a glib echo of what had passed before. He spent his last, ailing years as an embittered anti-modernist.

This scholarly retrospective carefully explicates the career of a distinguished, if minor, painter, whose combined talents—as artist, critic, and teacher—contributed to the development of American art between the two World Wars.

books
BY ALLENE TALMEY

Nancy Astor: A Lady Unashamed
By John Grigg (Little, Brown and Company)

This well-researched (including much unpublished material) biography of Nancy Astor is remarkable. She was born Nancy Langhorne in Danville, Virginia, in 1879, to parents living on the edge of poverty. Later successful, the family lived as Virginia gentry. As a result of pastoral visits to hill farmers during her early teens, Nancy developed her life-long concern for others less fortunate. She had "... a yearning for Spirituality ..." and considered becoming a missionary—all evidence of a firm sense of morality. Although she eventually had six children, she seemed to have an aversion to physical contact with men. Temperance was her lifelong cause, and when someone remarked that she must have come from a long line of teetotalers Nancy replied, "No, from a long line of drinkers." (This was, in part, true.)

"Nancy Astor: A Lady Unashamed"—in John Grigg's straight-shooting new book

Nancy's older sister Irene married the artist Charles Dana Gibson and posed for his world famous "Gibson Girl." Nancy was next, and her first marriage was a disaster. She then spent much of her time in England; and eventually married Waldorf Astor, heir to the great American fortune. Nancy Astor wanted to be independent of both poverty and luxury—hence the contradiction in her: "In theory she wanted to be independent of wealth, but in practice she regarded wealth as the only guarantee of independence."

When Waldorf, upon inheritance of his father's peerage, had to give up his seat as MP from Plymouth, Nancy stood for the seat and became the first woman elected to Parliament.

("What's News" continued on page 45)

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WHAT'S NEWS, WHAT'S COMING

(begrudgingly accepted by her peers, whom she startled with her shoot-from-the-hip style). She served from 1919-1945. She championed the rights of women and children and, with Waldorf, established housing and public projects in Plymouth. Sharp, witty, irreverent in conversation, she loved to mix the well-known and the unknown for weekends at the estate at Cliveden.

Nancy Astor was a unique contributor to the cultural, social, and political life of England for almost three decades. John Grigg, despite his somewhat intrusive asides, has written an intriguing, revealing, and cogent biography.

The Collected Stories of Caroline Gordon
With an Introduction by Robert Penn Warren (Farrar, Straus & Giroux)
This complete collection of Caroline Gordon's short fiction has, among its qualities (as stated in Warren's introduction), "Subtlety of effect, poetic subtlety somehow entwined with a lucent prose. . . ." The greater number of these stories takes place in southeastern Kentucky where Caroline Gordon grew up. They are of a time when Southern families were close-knit, when black and white, owner and tenant, were connected with nature in many delicate and almost incidental ways.

It is not all idyllic. Not only in the stories set during the Civil War but also in the others there is conflict, tragedy, irony, and shock. These stories, some short and sharp, others longer and more flowing, show the remarkable range and versatility of Gordon's work—engrossing, humorous, and acute.

Gorky Park
By Martin Cruz Smith (Random House)
Intriguing, confounding, humorous, and violent, *Gorky Park* is a unique suspense tale that connects Moscow to Siberia, Leningrad, Finland Station, and finally, New York City. The chief investigator for the Moscow police is confronted by three frozen bodies in Gorky Park in the center of Moscow: two men and a woman, mutilated so as to be totally unidentifiable. To the investigator's surprise, the KGB is there ahead of him—most unusual since their investigations are restricted to crimes against the state, particularly by foreign agents. Suspicious from the beginning, the investigator soon finds himself in a web of conflicting evidence, unusual "chance" meetings, and encounters with a beautiful, intriguing, politically disgraced young woman.

His first priority is to identify the victims—slow work against a background of Moscow characters and Russian bureaucratic humor, the descriptions of which are amazingly succinct. Unsusceptible to Soviet double-think and confident in his ability and reputation, the investigator persists, hits the mark only to have it dissolve into interrogation, double agents, and a vast shoot-out in New York.

The suspense holds, the twists and turns startle, and the investigator knows the fate to which his principles commit him. Extraordinary, sensitively detailed, the book is a zinger.

music

BY DAVID SARGENT

Future sounds: brave new-world disks

A fact both confusing and exciting for the average record-buyer is that record labels are proliferating like rabbits. As tastes become more refined and the market fragments, the catalogues are clogged with a myriad of little labels and even with private companies devoted solely to the musical effusions of their founders.

One of the more interesting of the smaller labels is a New York company called Lovely Music. Since this is a company devoted to new music, and since everybody "knows" that most contemporary music is anything but lovely, one might assume the label's name to be a cruel joke. Not so. Nearly all of the music on the Lovely label actually *is* lovely, either in the most obvious sense of being pretty and sweet or in the grander sense of being dramatic and involving.

("What's News" continued on page 46)

where to eat now

Mortimer's

Mortimer's is the kind of restaurant you leave talking—more about the people you have seen there than about the food you have eaten. It's Françoise and Oscar de la Renta at a center table; a throng of the bright young English; The Tycoonage, Bill Paley, etc., etc.; all of the Mortimers; Nan Kempner and Jerry Zipkin, a veritable talkathon; Kitchen Cabineteers—hail! hail! the gang's all here! But the food, served up by owner Glenn Bernbaum, is as surprisingly simple as the decor of the twin rooms. Such a contrast to the complex society at play there. (*Above,* owner Bernbaum in his Mortimer's.)

Mortimer's look: bistro-pub. Mortimer's cuisine: a homey mix of U.S.A., English, a dash of "foreignness" now gone safely American. Very popular: a brace of plump, deliciously crusty, charcoaly, juicy, non-fatty ground-round Twinburgers Mortimer, flanked by a mound of the crackliest matchstick potatoes and a coleslaw surprisingly different because of its mix of zucchini, carrots, white and red cabbage. Desserts: a superb crème brûlée (marvelously demarra-sugar-encrusted thick custard), puckery blueberry sorbet, macaroon ice cream, and the best English trifle—a serious, bountiful, almond-fragrant, sherry-happy pudding.—LEO LERMAN
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WHAT'S NEWS, WHAT'S COMING

The two most recent releases on the Lovely Music roster are both striking and attractive, and provide further proof of how Lower Manhattan composers are interacting with rock and jazz. The first (VR 4904) is by Robert Ashley; his wife, Mimi Johnson, founded and runs Lovely Music. Entitled *The Bar,* this disk is part of Ashley's forthcoming seven-section "video opera" *Perfect Lives (Private Parts).* As with previously released parts, *The Bar* juxtaposes an instrumental background that Ashley co-composed with a spoken part written and read by himself. In this case, the background is perhaps slightly less interesting than others in the series—a sort of insistent, repetitive abstract of cocktail-bar background music. But the words and Ashley's way of reciting them are as telling as ever, full of hushed intimations of violence and mystery.

Even more impressive is George Lewis' *Chicago Slow Dance* (VR 1101). Lewis is a black jazz trombonist whose work has long lapped over into "classical" avant-gardism. *Chicago Slow Dance* refers to his own past as a member of vanguard Chicago jazz circles and to Chicago's role as a conduit and catalyst of varied black jazz styles. The actual music here is eerie and nostalgic all at once, with mournful trombone lines, twitterings that suggest African drumming, and fascinating collaborations between various wind instruments.

Lovely Music is hardly the only label in Lower Manhattan that is putting out exciting new music—far from it. And many of the new records are not LPs at all. Taking a cue from the worlds of disco and new-wave rock, a particularly popular form now is the 45-rpm 12-inch "extended play" disk, offering approximately ten minutes of music per side. One example is Glenn Branca's "Lesson No. 1" (backed by "Dissonance") on the 99 label (99-01 EP). Branca is a veteran of far-out, noncommercial Manhattan underground art-rock bands. His recent music takes rock electronic instrumentation and fashions from it roaring, rock-like bits of avant-garde music, full of anger and passion.

Another, perhaps slightly more accessible example is an EP on the Go Go label by Chandra, entitled "Transportation" (006). Chandra is Chandra Oppenheim, the twelve-year-old daughter of the artist Dennis Oppenheim. Chandra wrote the words and sings them, with melodies and arrangements by two adult members of a first-rate New York art-rock band called The Dance. What is appealing about Chandra's music is the blend of sophistication and unabashed girlishness. This is no baby Brooke Shields, vamping adulthood. Chandra is a kid, but a smart and clever one.

Some or all of these records should be available at or through any new-wave-rock-oriented record store; or you can write to New Music Distribution Service, 500 Broadway, New York NY 10012.

MORE MUSIC:

People who wish to find out more about small and independent rock labels can now do so with an information-packed little book called "Volume," which catalogues some ten thousand records by four thousand bands. ($7.95 from One Ten Records, 110 Chambers Street, New York NY 10007).

("What's News" continued on page 48)

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WHAT'S NEWS, WHAT'S COMING

tv

BY GLORIA EMERSON

Welcome back, Bette D.—gallant as ever in a nervy new role

Graham Greene, when he was a London film critic long ago, praised Bette Davis as memorably as anyone ever has: "Her performance in *Of Human Bondage* was wickedly good . . . and even the most inconsiderable films . . . seemed temporarily better than they were because of that precise nervy voice, the pale ash blonde hair, the popping neurotic eyes, a kind of corrupt and phosphorescent prettiness," he wrote in 1936. No matter that Miss Davis, as she grew older and movie scripts became more frantic or insipid, often

Davis in "Family Reunion": "talent so splendid it could be studied like a manual"

appeared in films too stupid for her peculiar and fine talent—what Greene praised as "nerves and nastiness"—what gallantry she exhaled, playing women sliding into lives that were hopeless but dimly lit by honor.

This spring, Miss Davis is appearing in an original television film, NBC's four-hour *Family Reunion.* The program is to be shown in two parts, on two evenings, and might even be turned into a series if the public likes it enough. Although in her seventies, the actress still has the "nervy" voice, the tragic stare, the small lopsided smile, the way of striding across a room, and a talent so splendid that much younger actresses could study it like a manual. Miss Davis plays Elizabeth Winfield, a seventy-year-old aristocrat who for fifty years has happily taught the sixth grade, always instructing her pupils to live by her favorite maxim: "It is better to lose on your own terms than to win on anyone else's."

Miss Winfield lives alone in a town founded by, and named for, her family, who took it over in the eighteenth century. She is the last to have stayed on, to still be very proud of the place. Having forced her to retire, the school presents her with an odd gift, one that children could hardly afford, and it rouses our suspicion that there is a plan to get her out of town. The gift is a bus ticket for unlimited travel.

What Miss Winfield does not know is that her scattered relatives want to sell their various lots so a shopping center can be built which would enrich them and the town as well. The relatives know that the teacher, who still has a house and five acres, would oppose any such deal as greedy and degrading. The conspiracy to keep Miss Winfield traveling, the various lives of the relatives, and her final attempt to bring them all together to teach them a lesson in *noblesse oblige*—all this adds up to a decent plot. But it is Miss Davis, wearing an old beaver coat, her hair short and fixed in two firm waves, the innocent, sad, sometimes scornful aristocrat, who makes the story special. Her real grandson, J. Ashley Hyman, plays the pupil she takes with her on the bus.

Lucy Jarvis, the executive producer of *Family Reunion,* who has had a long successful career at NBC, persuaded Miss Davis to act in *Family Reunion:* no small accomplishment.

MORE TV:

George Bernard Shaw's platonic adoration of Mrs. Patrick Campbell—leading lady of the London stage—was the inspiration for some of his liveliest literary concoctions and the subject of The Hallmark Hall of Fame's April offering, "Dear Liar." Based on forty years of lighthearted and affectionate correspondence, the television play stars the award-winning team of Jane Alexander and Edward Herrmann. A delightful duo indeed. April 15 at 8:00 P.M. on PBS.—J.M.

Jon Else, producer-director, unfolds the controversial beginnings of the nuclear age in "The Day After Trinity: J. Robert Oppenheimer and the Atomic Bomb" (April 29, 8:00–9:30 P.M. on PBS). Using film clips and interviews with the other scientists in Truman's Manhattan Project brain trust, Else captures the excitement of "Trinity," the first test-run, and "father of the A-bomb" Oppenheimer's sense of responsibility for its aftermath. Questions of nuclear capability and responsibility make this a compelling, four-star show.—D.D.

collecting

BY JUDITH GOLDMAN

When intuition counts: one connoisseur's evolving tastes

The desire to own things is compulsive, intuitive, often unchartable. Like artists, inspired collectors follow their instincts and stumble on finds. There are no rules. Some collectors concentrate on a field until they own its best. Others, like New Yorker Lee B. Anderson, grow out of one style into another.

As a child, Anderson hoarded glass, china, and butterflies. He was fascinated by taxidermy, and he planned to be a naturalist. "There's a basic connection between collecting and the natural sciences," explains the professorial-looking Anderson, who has been a collector all his life.

Anderson began his first serious collection in France during the First World War. "I knocked on Gertrude Stein's door and asked how to meet Picasso. She said, 'Picasso needs shoes.' " In return for shoes, coffee, and cigarettes, Picasso gave Anderson a painting. "The approach worked, so I did the same with Braque." In return for tobacco and clothing, Braque gave him a drawing.

By the late 1940s, when modern paintings hardly had an audience at all, Anderson owned pictures by Stuart Davis, Arthur Dove, and Jackson Pollock. Then in 1950, in what friends considered a retrograde turn, Anderson traded the Picasso for a Gilbert Stuart portrait of George Washington.

But Anderson has always been ahead of his time. In the middle 1950s, he sold his modern paintings and began acquiring traditional American furniture and Hudson River school paintings. At the time, nineteenth-century paintings, which today cost thousands, could be had for a song. Although not a rich man, Anderson could always acquire quality objects. "But," he wistfully explains, "three hundred dollars was a lot then."

Although he has never been a dealer, by buying early and selling well, Anderson has supported his acquisitive habits. Some years ago, after embarking on a new collecting career, Anderson sold about sixty Hudson River paintings. But he still owns one hundred paintings by a varied group of Americans—Benjamin West, Gilbert Stuart, John Sloan, Robert Henri, Ryder, Vedder, and the Peale family. They crowd the wall of his compact, Renwick-designed brownstone house which holds his latest accumulation of American Gothic Revival furniture.

Fifteen years ago, Anderson began acquiring the mid-nineteenth-century furniture designed by A.J. Davis and Joseph Meeks and Son. Made for the manor houses and ornate cottages of America's rich, the dark, dour furniture suggests turrets, stone walls, chivalry, and Sir Walter Scott. An attempt to keep up with English taste, the American Gothic Revival style is how men of means and talent—Thomas Cole, Washington Irving, Samuel F.B. Morse, James Fenimore Cooper—decorated their homes. In the nineteenth century, Gothic Revival spelled money and culture; in the late twentieth, it hasn't lost its aura.

What will Anderson collect next? Maybe nothing. When he began buying Gothic Revival, he found chairs for $150. Now those chairs bring $3500 or more at auction. "Some of the fun's gone out of collecting now that its become expensive," says Anderson. Instead of starting another collecting career, Anderson meticulously refines the world he's created. Paintings by the Peale family hang in the dining room. A sitting room, full of glass, pays homage to Tiffany; a guest bedroom contains views of Italy by American painters. And hanging on a wall on the way to the roof are deer and moose heads, the only trace of the collecting taste of a young natural scientist.

Lee Anderson's sultry Gothic Revival couch, circa 1840-55

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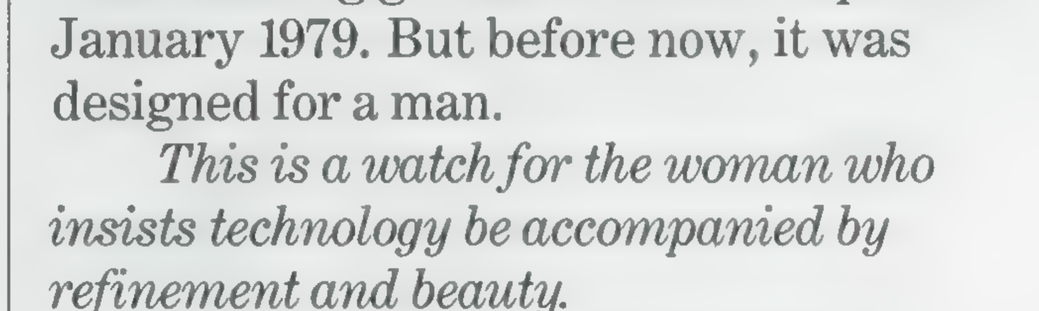

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Your demands on him: are you superwoman seeking superman?

Care and support may be too much to request; here, what's unjust and why

BY BLYTHE HOLBROOKE

Barely more than a dozen years ago there were generally accepted rules, roles, and responsibilities for each partner in a man/woman relationship. However good or bad those values, at least they gave some form and stability to ties based on that eternal variable love. The man was the provider, his was the primary career. The woman, as his wife, tended him, home, and family—sometimes working outside the home but always ready to leave her career behind to follow his star.

Times change. Today's woman often has a "primary" career of her own, pays half the rent, may or may not want children, and, after a hard day at the office, wants to talk about *her* day as well as listen to her husband or lover talk about his.

While men have quickly learned to appraise a prospective mate's earning power as well as her smile, most haven't been half as quick at picking up on other changes. The rhetoric of relationships has been revolutionized, but the rules are in limbo.

"Clearly the demands placed on many women today are unreasonable," notes Deborah Belle, Ed.D., director of the Stress and Families Project at Harvard's Graduate School of Education. "Women are taught to be nurturers and healers, and not to expect those things reciprocally."

Women in the Stress and Families Project often saw themselves as support figures for both their children and husbands, while few of their men returned the loving attention. Conversation analysis done by Dr. Belle's group confirmed what women often find frustrating: women's attempts to start conversations were often interrupted or ignored (encouraging women to speak very rapidly when they finally got the chance to). Established patterns of male inattentiveness coupled with women's expanding "post-liberation" expectations reveal why relating has become so much more difficult today.

"As the old rules break down, new ones haven't sprung up instantly to replace them," notes one University of Chicago psychologist intrepid enough to lead a seminar on love. "People in ambiguous situations are likely to be anxious; and the ambiguity of many modern relationships contributes to stress and strain and pulls people in several opposing directions, report many of today's couples."

This tough transitional situation creates a new double-bind: As some women feel themselves pressed by society, mate, and peers to be "stronger," they feel a greater-than-ever need for a little masculine support.

"How much understanding from a man dare I ask for?" "What requests would pose unreasonable demands?" women wonder, afraid of being considered weak or clinging—but even more afraid of having their requests refused. For when refused, a woman is stuck not only with her original frustrations but the shame and self-doubts that spring from what she now considers her "unreasonable" demands.

The undernourished state of many a female ego prompts women to equate "what I want" with "what I want is childish and overly emotional." Psychologists consider having someone to rely on and confide in a basic prerequisite for mental health, not some infantile fantasy.

"Enroll your man in nurturing school"

But is satisfaction of this need not meant to be a part of the man/woman bond? Should women go back to bearing their burdens in silence and looking to friends for support?

No, indeed, says Howard I. Glazer, Ph.D., clinical assistant professor of psychology in psychiatry at Cornell University Medical College. Even if you feel a little foolish asking the man in your life to listen or to try to make more time for the two of you, by all means ask. "But," Dr. Glazer cautions, "don't expect even the most brilliantly stated request to fulfill all your needs." Neither should you count all frustrated demands as unreasonable.

"The important thing to remember, is that there cannot be complete objectivity when dealing with your emotions. It doesn't matter if what a man did wouldn't upset ninety-eight out of one hundred people—what matters is that what he did, or didn't do, is upsetting to you," says Dr. Glazer. "It may be 'unreasonable' of you to care, but reason never has controlled our deeply felt emotions."

When your partner does something to upset you, you can either withdraw and collect resentment (only to lash out later) or you can say, "What you just did really upsets me," and explain why. Doing this will not put your partner down or be a manipulative act. Regardless of your partner's response to your request, you will inevitably experience the good feeling that comes from expressing what you feel. Getting your partner to do what you want may be "a by-product," as Dr. Glazer calls it.

"One of pop psychology's very destructive myths," says Glazer, "is the overemphasis on *how* to make demands, with the implication that *if you just learn how to do it right,* you'll get what you want. But the simple truth is, however you beg, plead, or demand, people won't do what you want them to do unless it fits in with what they want to do themselves."

Still, when our needs are denied, many of us tend to blame ourselves. "That's why so much of today's popular instruction in how to control your emotions, pull your own strings, is doubly bad," Dr. Glazer explains. "It actually further depresses someone who's already upset. She's no longer only angry because of what someone did, she's angry at herself because she wrongly feels 'I should have been able to control my emotions.'

"But it's *what he did* that made her angry, not that *she allowed herself to be made angry by him.* She has to accept herself, her emotional past and character. Her needs may be difficult to fulfill, but at least she can spare herself the trauma of condemning herself for what she happens to need," Dr. Glazer continues.

But what if, after a series of disappointing relationships, you start to feel that your needs seem to cause trouble—on the relationship front, at least? Does it matter enough for you to want to change? Should you try therapy or maintain your methods? Whether one "needs" or should enter into therapy is not an absolute but a very subjective question of individual values.

When evaluating your relationship, step back and take a slightly longer view of it. Remember, you're probably asking your partner for a lot more understanding and emotional support than his father and other male role models ever had to muster. You may think he's asking you to be Superwoman—but are you asking him to be Superman? Are you trying to hurt or help your relationship?

"If what your partner is doing upsets you, and he persists in doing it, then it's clear you should curtail the relationship in that area or stop seeing each other altogether," Dr. Glazer suggests. If you and he feel basically okay together, but sometimes you have your rough spots, remember, we're going through some disorienting transitional times. Years of Bogie and Burt as role models can leave even the most dynamic man tongue-tied and terrified before today's real-life woman.

Today's younger men and women were brought up with different goals, feelings, interpersonal skills, expectations, and values. But many men have only just half-learned that caring and showing emotions is a sign of strength, not weakness or illness. While some men *are* marvelously caring and supportive, Dr. Belle notes an undeniable "nurturance gap" between men and women, and suggests that while women take up assertiveness training, their men should enroll in remedial nurturing school.

"It doesn't sound like much," sighs a University of Texas authority on our changing sexual roles, "but it all comes down to that magic word, 'understanding.' Couples have to have sympathy for, and be able to accommodate, each other's feelings—even if they don't quite have the same feelings themselves." ▽

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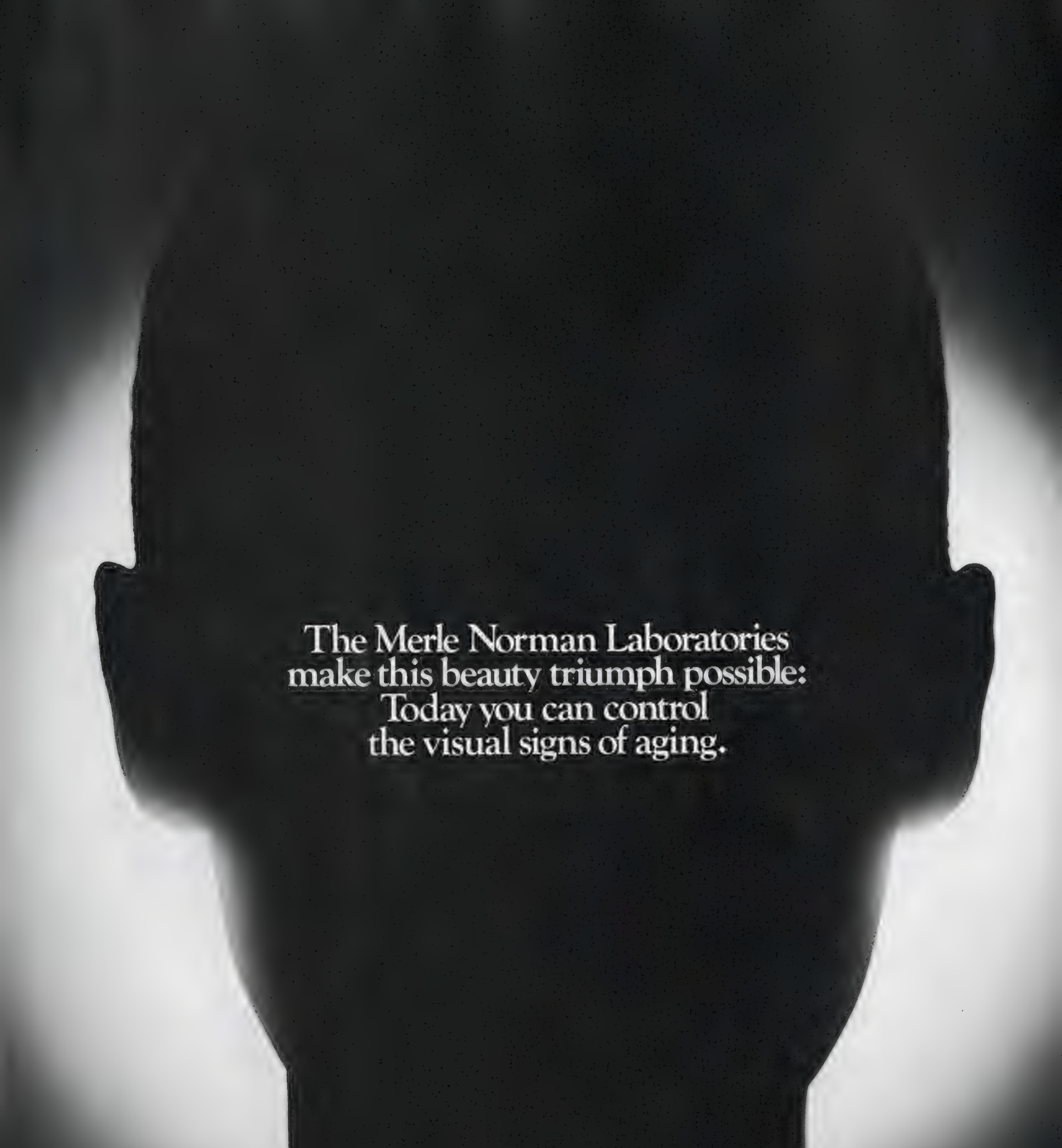
Valentino at John Wanamaker. Photographed in Tribout on Three, Chestnut, Center City Philadelphia.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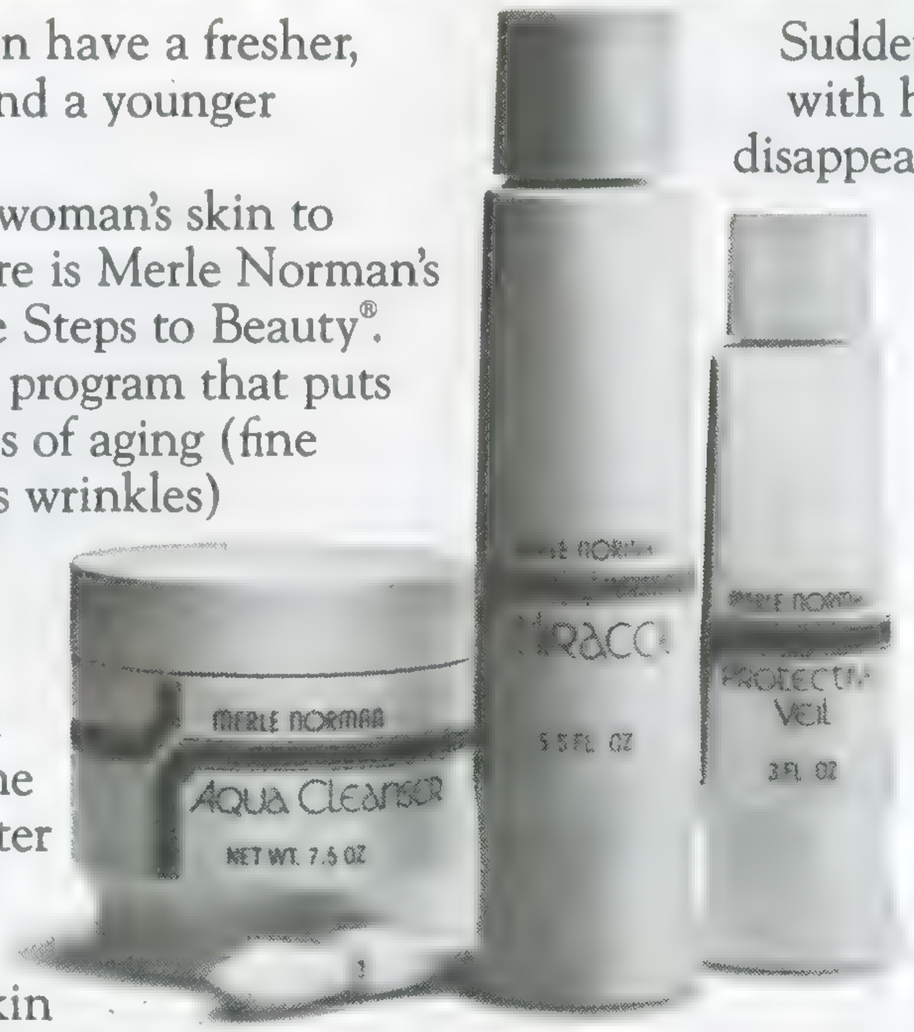

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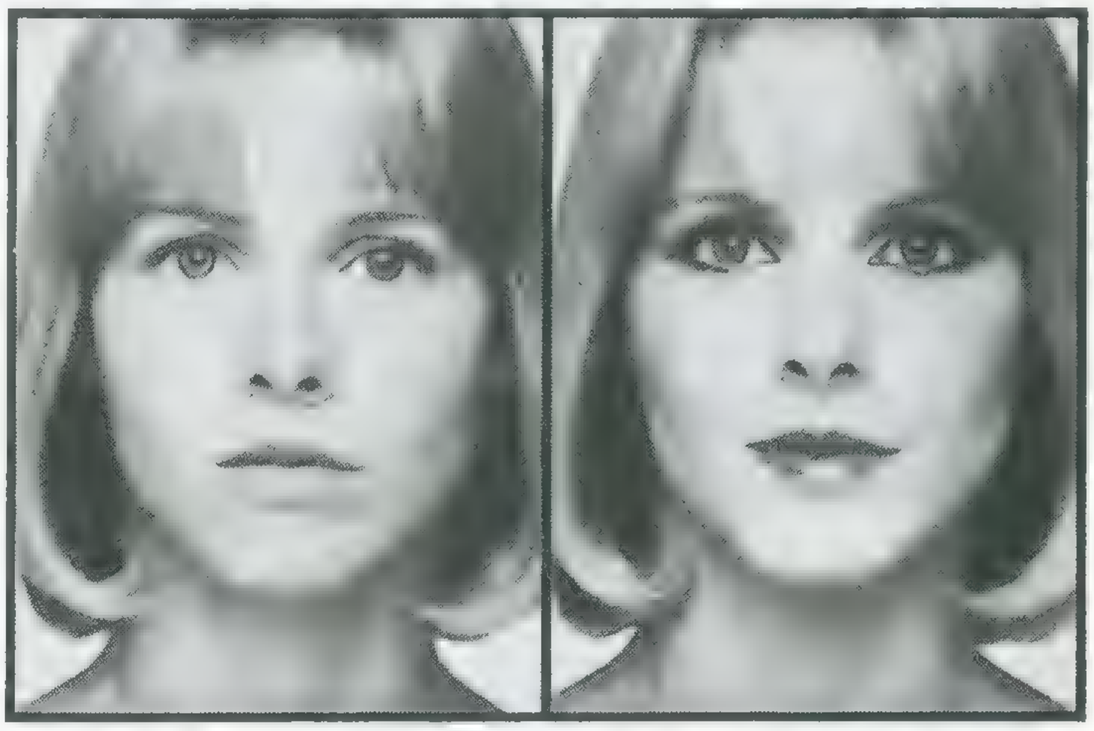

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Beauty Now

Skin care: what two beauties taught their daughters…scent/makeup news

"Positive feelings about herself plus good eating and regular exercise are what make a woman attractive…"

JAY ACKERMAN

"Beauty comes from within," says Veronique Peck *(far right)*, married to actor Gregory Peck, and mother of Cecilia *(also right* and in the big picture, *above)*. "You must first have good feelings about yourself—*before* adding cosmetics." Cecilia's growing-up diet—unprocessed foods, fresh fruits, vegetables—proscribed a taste for junk foods. It's a habit she's stuck to—"I'm a semi-vegetarian," she says—even through tough Princeton school days. Says Veronique, "Cecilia's athletic"—and she should know: Mom's daily exercise regimen rubbed off: Cecilia skates, swims, horseback rides, or plays tennis daily. As for makeup, it's also like mother/like daughter: very spare—moisturizer, sunscreen, little makeup.

ELLEN GRAHAM

"In the 'fifties, I bought myself a large straw hat—and I have worn it in the sun ever since!"

For Giselle Gallant, Olivia de Havilland's twenty-four-year-old daughter, now a lawyer living with her mother *(above)* in Paris, it's a hard act following in her mother's attractive footsteps. "We go to the same doctor and follow basically the same regimen," says Ms. de Havilland. "Our skins are both sensitive, but also different—Giselle's is olive and can take a little sun. I'm fair and need a beach hat. Like me, she uses little makeup, but adds eyeliner. More than that, I've always felt, is too much."

For YSL fans, good news: his cosmetics line, a best seller in Paris, debuts here this fall . . .

FRAGRANCE NOW

In the classic tradition that's become his style, Halston has designed his second perfume, photographed right—this one for evening, more lavish and luxurious than his first and labeled, appropriately, Halston Night. "It's for the modern American woman," says Halston, "who looks for glamour when she's going out. Halston Night speaks to her frame of mind: strong, direct, alluring" . . . it pervades the night air with a tang of citrus wafting from spicier, more effusive notes of rose, jasmine, cassis. "If perfume were a color," says Halston, "Night would be black."

Hair and makeup, *top*, by Kathleen Walas

SEAN EAGER

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Living:

Ideas and Trends

Top British brass...Danish caller...Italian cook spot

By Barbara Plumb

Brass beauty

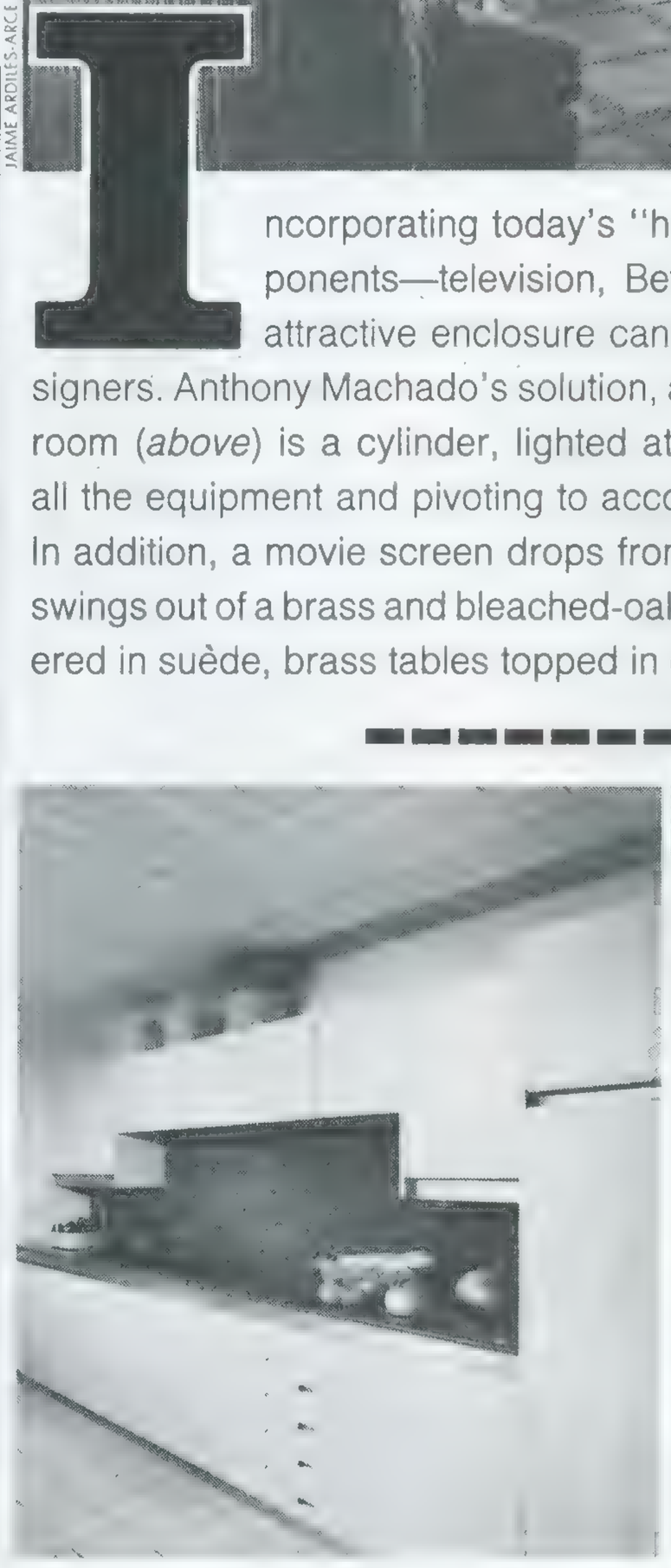
More Americans are seeing the warm light of oil lamps at home these days, and the most elegant examples—English- and French-made—are now available Stateside. New York shop owner Linda Bowen imports them from small "works" near London and in Normandy, France. "I encourage these lampmakers to produce the same styles they have been for one hundred and fifty years," says Linda. Left, an English hanging lamp in brass, with double wick; $225 at A La Lampe Ltd., 50 St. Mark's Place, NYC 10003.

FLAT PHONE

How do the Danes say hello? With the F78 telephone, *below,* the Danish answer to the usually utilitarian American version. Wafer-thin, with black receiver, cord, and buttons; the top surface of the base comes in grey, umber, avocado, red, or yellow. Designed by Henning Andreasen with large, easy-to-read buttons, the phone takes up no more room than the standard Bell model. $149, at Peter Condu of Sweden Inc., 19 Christopher Street, NYC 10003.

JAIME ARDILES-ARCE

Incorporating today's "high-tech" entertainment components—television, Betamax, and stereo—into one attractive enclosure can be a problem for interior designers. Anthony Machado's solution, as shown in this entertainment room (*above*) is a cylinder, lighted at base and crown, containing all the equipment and pivoting to accommodate two seating areas. In addition, a movie screen drops from a ceiling beam, a projector swings out of a brass and bleached-oak cabinet. Banquettes are covered in suède, brass tables topped in onyx.



DAZZLE

Italians have long enjoyed the luxury of kitchen cabinets made with all the care of fine furniture. The Glacé kitchen, *at left,* is a gleaming example designed by architect Luigi Massoni, already placed in the permanent collection of New York's Museum of Modern Art. Cupboards are of bleached ash with fitted interiors, counter and wall surfaces are granite. Available through designers at ICF, 145 E. 57th St., New York NY 10022.

Josef Hoffmann's seventy-five-year-old rocker design is new again this year, back in production after a long hiatus. His 1905 nonmechanical "recliner"—*right*—has a beneath-the-seat footrest that flips out to four angles, a back that adjusts to three. Totally extended, it's a chaise longue. $3650, through designers at ICF, New York City.

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HALSTON NIGHT

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HALSTON NIGHT

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YOUR LETTERS

(Continued from page 22)

Brooke fans retort

I am one of the few "straight" (very straight) men who read your magazine each month with relish. I beg to differ with the contingency of your female readers who voiced objection to your usage of Brooke Shields as a model ("Your Letters," January 1981). Brooke is an extremely attractive young woman who compliments the covers and pages of Vogue as much as Vogue compliments her. I'd much rather see her modeling high-fashion designer outfits in photo layouts as she's done—proud of her young womanhood and anxious to blossom into the full, "adult" flower of her potential being—than running around like most her age in worn out, dirty jeans, smelly tennis sneakers and an overall, unkept and unconcerned appearance. . . . I detected notes of jealousy, envy and possible "lost youth" in the letters critical of her and I think they were unfair, unobjective and totally unbecoming for any woman who reads Vogue. Come now, ladies. Aren't we above that kind of pettiness?

Mano Molino
Albuquerque NM

In defense of lovely Brooke, I write! I have just read the letters you printed in January's Vogue—"Fashions on a fifteen-year-old." Now that we see you can take criticism, would you like to hear some from an admiring tongue, and not a jealous one?

Brooke is more like an artist's vision than just another model. Her perfection makes her unique, while draped in the deliciously wild clothes of your chic planet, she's breathless! A true Vogue addict would never tire of her beauty, or of the allure Brooke brings to your fashions, at least. As for her age, it changes from page to page, magical! She's lovely, is all I know, and not at all monotonous.

Rhonda Harris
Leominster MA

Our Florida: flawed or fair?

At a time when women across the country are working towards passage of the Equal Rights Amendment, I was disappointed to see an article in your travel section, January 1981, promoting tourism in Florida ("Focus on Florida" by Despina Messinesi). The National Organization for Women is actively and successfully persuading conventioneers to boycott those states where the ERA has not been ratified, and I am sure you realize that Florida is among those states. An article on Florida's booming economy ("Miami: The Newest Boom in the Sun" by Stephen Birmingham) is perhaps understandable, but does it make sense for Vogue, which has shown support for ERA, to encourage women to visit Florida? Shouldn't we instead spend our leisure time and money where people recognize us as full-fledged citizens?

Nancy Lineback Chakravarty
Centereach NY

I wish to extend my praise and appreciation on the "Focus on Florida" article written by Despina Messinesi. Both my husband and I are originally from the north, he from New York, myself from Pennsylvania, and we have learned to love South Florida for more reasons than sunshine. All those reasons are included in Despina's well-written article. I can affirm the fact that the Esplanade, The Falls, The Omni, Bal Harbour are all excellent shopping areas that should not be missed by tourists who appreciate interesting and quality shopping.

As for all my relatives up north who cannot understand how anyone can live in "hot" Florida twelve months a year, I'll just suffer in silence while you are enjoying 20° weather and shoveling snow.

Sharon Armato
Stuart FL

What's our pleasure?

After paging through your December 1980 issue of Vogue, I find myself distressed at the philosophy I find expressed on its pages.

Pleasure—with no restraints or responsibilities is the message loud and strong!

This leads to decadence which means decay. You, as . . . a leading publication have some great responsibilities to your reading public.

Certainly you must decide what is your basic thinking on the way American women and girls should be influenced . . . right now, you are influencing them to be sybaritic.

If the women of a country are encouraged to be immoral and self-serving, what happens to a country and its families? Not everyone in the United States is looking for the ultra-sophisticated concepts you are featuring.

Please feature exciting and new fashions, but stay away from your titillating brush with pornography. Who needs it? Maybe some of the people on your staff? Not the readers—it's an insult!

Patricia M. Kammerer
Lake Forest IL

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ENSEMBLE PATRICK HAZAN POUR APOSTROPHE, BIJOU GOUDJI—PHOTO PRISE AU ROYAL HÔTEL DE DEAUVILLE

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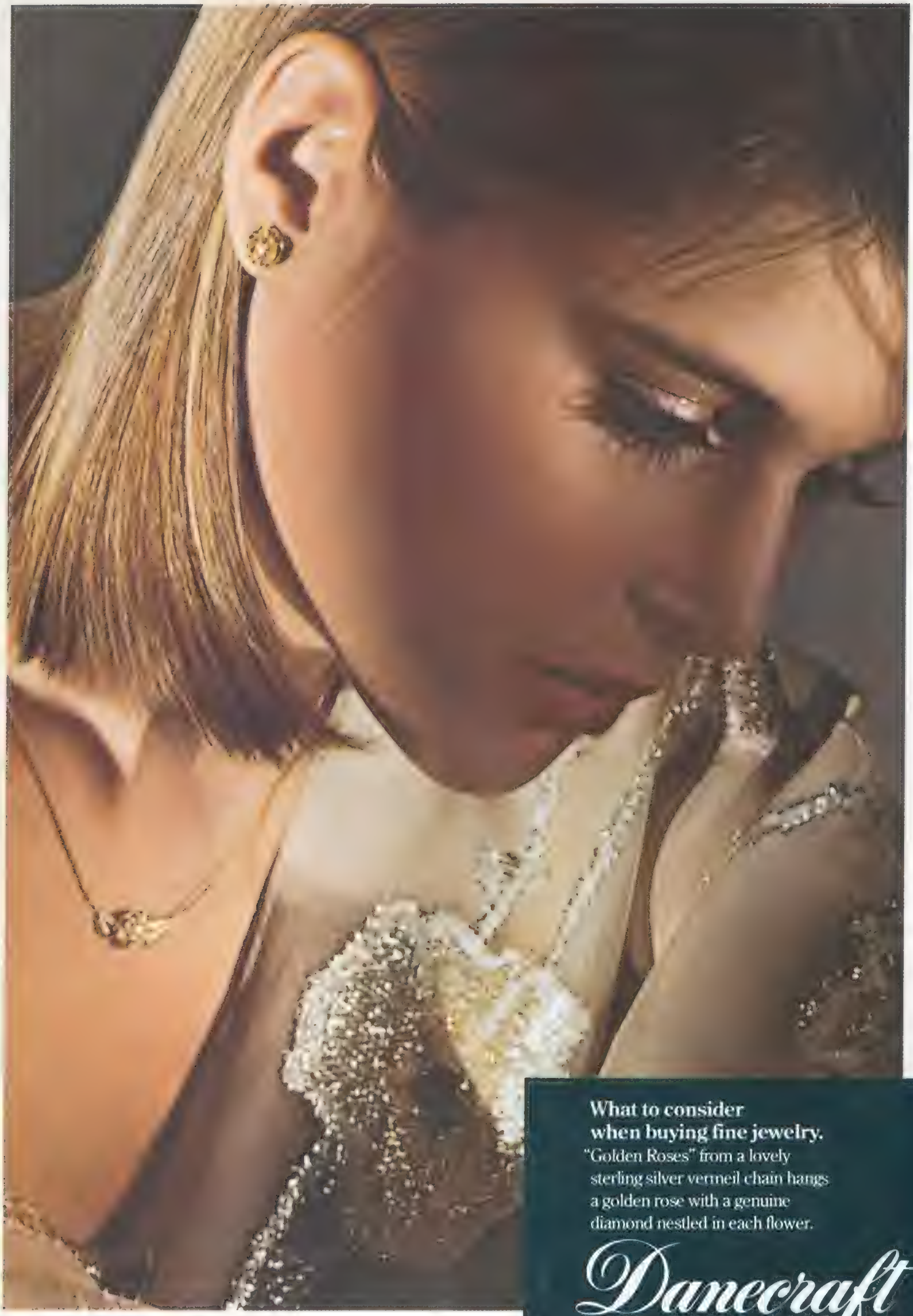

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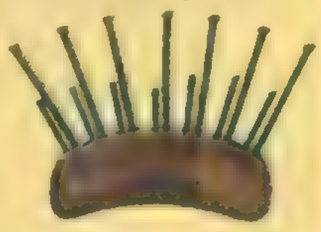

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Hair Now

How three women with minds of their own feel about their hair

ROSEANNE VELA

(*right*) has masses of gold hair to mid-back. Six years ago, it was short and curly, too curly to work with in front of the camera. Her working solution: go longer, straighter. But after years of "torturing" her hair with curling irons and hot rollers, Roseanne opted for more "natural" styling: all-one-length blunt-cut hair, trimmed regularly, but generally left to its own wavy devices. "I have good hair—healthy, thick, full of body". . . precisely what it takes to wear hair long. The tradeoff in her case: a little less versatility for a lot more volume (more on that, page 260).

NANCY DONAHUE,

on the other hand, wanted a change—to build more styling options into her straight, blunt, shoulder-long hair. Something a lot of women look for in a cut, a length. In Nancy's case, because she makes her living from her looks, she wanted to hold onto a slightly "longish" style. Solution: Louis Alonzo (of the Pipino-Buccheri salon, NYC) cut Nancy's hair to chin length, added bangs (bottom, left), and gave the crown more volume by layering it with her head held back (above, left) for maximum volume. For more glamour, more wave, says Alonzo: "Nancy can damp-set her hair on sponge rollers."

YOUR STYLE. . .

There's no rule saying you have to change the look of your hair each season—or every year. You don't. Deciding how to wear your hair is based on several factors: texture, proportion, personal style. Stand-out examples of that, the models here, who have "broken through" a professional need for shoulder-length hair (for "instant" versatility and proportion in photography). Proving: If it works for you, it's right for you.

PAUL AMATO

ESMÉ MARSHALL'S

"trademark" as a model was based, in part, on her hairstyle: very short and layered—a dramatic and attractive look for her small-boned face and thick, dark brows. As soon as Esmé decided to grow out her gamine style (the longest version, *above, left*), her hair began to lose some of its good looks, plus a lot of its ease. So Esmé decided to go back to the short style she was known for. Haircutter David Daines *(center, above)* of NYC's Davian salon, did the cutting (final version, *above, right*)—adding volume by scissoring into hair slightly along the ends.

Photo, *top, right*: Geoffrey Beene shirt and fur jacket (for H&A Furs), earring, Isaac Monevitz for Ben-Amun

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...SPRING HAIR.....WAVES...SHINE...TEXTURE.....

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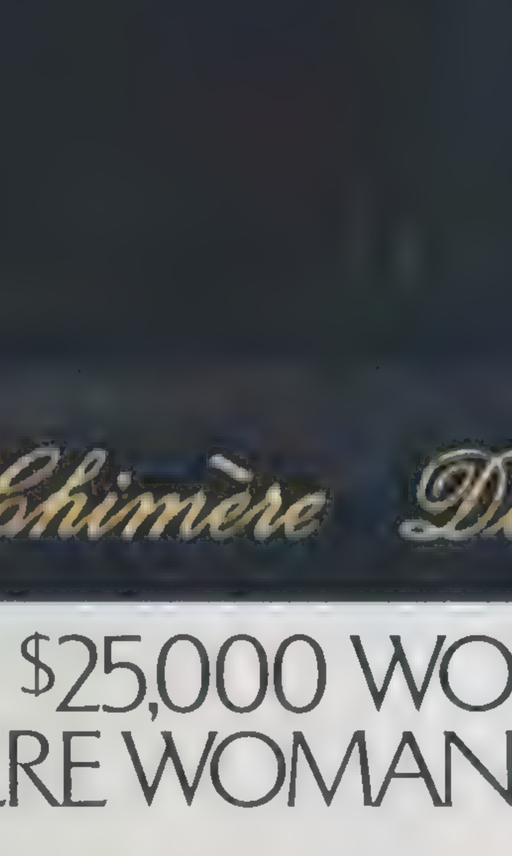

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THE COVER LOOK

SUPER SUMMER BEAUTY

For the beginning of summer . . . the beginning of our super beauty/fitness issue—Kim Alexis, and a new way with makeup: minimal, for the most natural look . . . dusted with powder for a soft, matte finish . . . touched with copper and bronze for the sort of glow you want this time of year. Chanel's way—with colors from their romantic new Visage collection. It starts with Ivory Liquid Makeup, generously dusted with Transparent I pressed powder. Fire powder blush from cheeks to browbone. On the eyelid: Copper/Bronze Dual Pan eye shadow, Plum Smudge eyeliner . . . and Wood Rose Super Hydrabase lipstick. The "gold" scarf, Bobby Breslau (about $100). Earrings by Carol Motty Silicone (about $31). Details, stores, last pages. Hair, Garren at The Plaza; makeup, Wesley Dunn for Garren at The Plaza. Photograph by Avedon.

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So rare...
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JEAN PATOU

PARIS

Credit cards: do you know what (and why) you're paying?

New services and new costs could change the way you use charge accounts

BY GRETCHEN MORGENSON

Do you know how to interpret the substantial changes taking place in the credit and charge-card industries recently—changes that affect you directly? As cardholder services and options diversify, shopping wisely for credit/charge cards grows in importance.

Is the number of cards you're carrying right now the number you really need? While "collecting" cards—and using a different one for each purchase—is an excellent way to lose track of the amount you owe and set yourself up for monthly billing disasters, you probably should carry one or two cards for security, convenience, and as an easy way to establish your own invaluable credit rating. How can you "edit" your credit-card collection to keep just those cards you really need and use?

The three basic types of cards are: store charge accounts (both regular and revolving), bank cards that offer the revolving credit option with monthly interest charged on the unpaid balance, and the "pay-as-you-go" travel and entertainment cards for which you pay an annual fee. One of the first industry-wide changes you'll notice this year: most bank cards—Visa and MasterCard—for the first time are charging an annual fee to carry the cards.

What is a "debit card"?

Another major industry move is the introduction of the debit card—Visa has one, MasterCard's is called MasterCard II. Along with its convenience, the debit card could be—short of taking scissors to all your cards—a good way to control unwise credit spending, because it isn't a credit instrument at all. While there is little on the surface to distinguish these cards from their "credit" cousins, debit cards are actually "plastic" checks or "plastic" cash.

"The debit card, quite simply, is a convenience instrument that, when used, draws from funds on deposit in a bank account around the corner or around the world," says Jim Grant, vice president, Visa U.S.A. "If your debit card is tied into your checking account, then what you've really got is a plastic check that's good anywhere you go; its transactions show up on your checking statement along with checks you've written. Depending on the financial institution you do business with, debit cards can also be posted against funds in a savings account, a share-draft account from your credit union, or a N.O.W. account that pays you interest."

What prompted the birth of the debit card? Advances in electronic banking and the fact that, according to Mr. Grant, "Consumers across the board—young and old, men and women—were increasingly choosing not to use the extended-credit features of our Visa card. As of today, over half of the sales volume in the United States on Visa cards is paid off within the thirty-day period. For people in this category, the debit card is perfect. It opens doors for consumers around the world, allowing them to get money, buy goods and services where their checks would not be recognized.

"Services vary; it pays to shop around"

It's accepted wherever you see the Visa decal."

Since Visa card member services vary from bank to bank, it does pay to shop around. What should you look for? "You should ultimately select a card from a financial institution that meets all your financial needs," Mr. Grant continues. "You can shop around for a card in most parts of the country by opening the newspaper in the morning and reading the banks' ads. You can find dramatic price differences: A savings & loan in California offers the debit card, free checking, 5-¼ percent interest on your checking, all for a $500 minimum balance. A competing institution might require a $2000 minimum balance."

Perhaps the debit card with the most difference is the one that is part of Merrill Lynch's new Cash Management Account. Although Merrill Lynch is an investment firm and not a bank, with this account you receive a Visa debit card and a book of checks that allow you instant access to a line of credit based upon the value of securities in which you have invested through Merrill Lynch. Each month you get a statement summarizing your securities, check, and Visa-card activities. Price of entry to this revolutionary service: $28 a year if you have investments and/or cash totaling $20,000 or more.

Pay-as-you-go options

If you travel often, entertain regularly, and would like the security of a charge card that has no preset *(Continued on page 108)*

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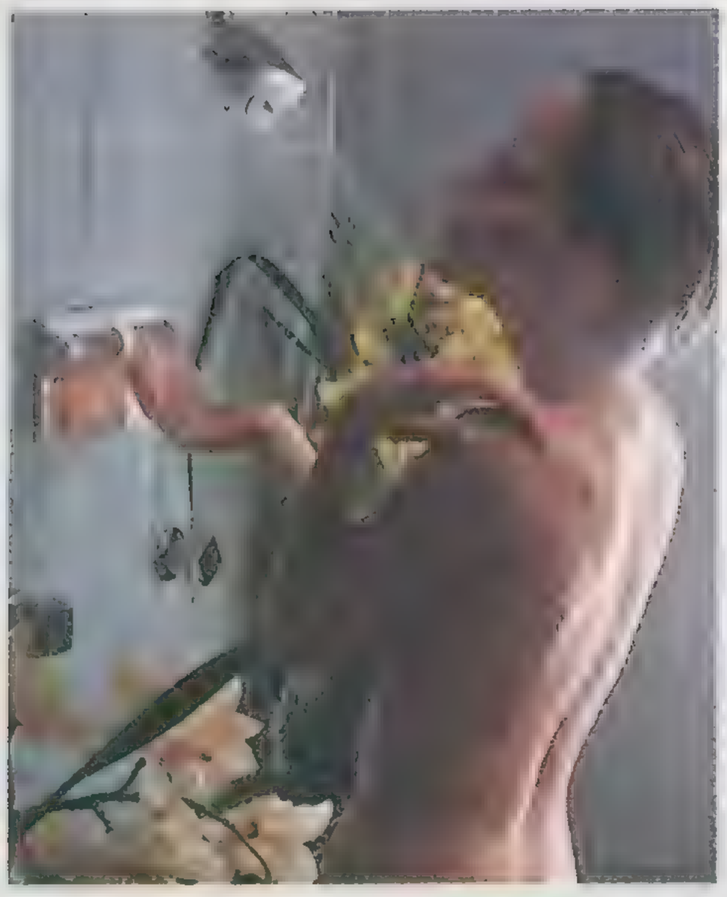
This amazing shower system can moisturize your skin faster and better than anything from a tube, bottle or jar.



The day has come when you can step into your shower, turn on the water *and* moisturizers at the same time. When you can step out of the shower with skin that feels and looks years younger. Skin that's as silky and supple as if you'd spent a lot of time and money in luxurious spas. And all you have to do is take a shower.

It sounds incredible. But behind the promise of The Beautiful Skin Shower System is a scientific breakthrough.

What makes your skin soft?

It's primarily the water content in your skin that keeps it looking soft, young, and supple. That's why you use moisturizers, which are part water, but also part oils and emollients to lubricate your skin and help prevent water loss.

But the effectiveness of moisturizers depends greatly on the receptivity of your skin. For instance, your skin is better able to soak up moisture, or rehydrate itself, when you're in a shower or tub than when you're not.

So when the dermatologists and engineers who developed The Beautiful Skin Shower System set about their task, they began, literally, in the shower.

Since your skin soaks up moisture (hydrates) more readily in the moist, watery environment of the shower, they reasoned, why not work out a way to insure and protect that moisturizing process at the same time? Let your skin drink in moisturizers while you shower.

Dermatologists call it spray rehydration.

Spray rehydration, like the most sophisticated scientific solutions in any field, is really a simple idea. But to make it simple took years of research, testing, and re-testing. Here's how The System works. It contains three parts.

The first, a handsomely-designed unit.

You see it in the photograph at the left. It is mounted on your shower wall, with the tube attachment connected to your showerhead. It dispenses pre-measured amounts of moisturizer premixed with the water from your shower so it comes out in a fine, even, effective moisturizing spray. It's the "delivery system" for your moisturizing treatment.

The second, two moisturizers exclusively formulated for The System.

Both are designed to work only with the spray rehydration process. One neutralizes your skin, rinses off soap residue, and makes it possible for your skin to get more good out of the second step. The other is a pure, skin-compatible moisturizing oil, which when mixed with the water in your shower, deposits a microscopically fine film of moisturizing protection on your skin as you shower. Each has its own flacon in the unit.

The third, water itself.

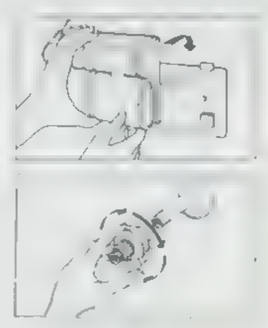
Your shower is an essential part of The Beautiful Skin Shower System, *and* the reason it is so effective and convenient. Because the water-moisturizers spray through your shower, they force your skin to take a deeper drink, to soak up all the good more effectively. And because you're getting this moisturizing treatment while you shower, it's one step rather than two or three. More convenient, less messy, more effective than other moisturizing methods.

How do you take The Beautiful Skin Shower?

It's so simple you'll wonder why you had to do without it so long. All you do is soap up and shower as usual. Then rinse off the soap, and "turn on" flacon #1 by lifting and lowering it. This releases the skin-preparing and neutralizing rinse, in a pre-measured spray through your shower. Then "turn on" flacon #2 the same way, and a luxurious non-greasy moisturizing oils-and-water spray comes cascading through your shower, smoothing, silkening, rehydrating your skin as no other method can.

Imagine feeling silky. Glowing. Healthy. After just one shower. After two weeks of daily use, your skin should actually feel younger.

It just takes minutes to install.



You simply place the self-adhesive dispenser bracket on the wall of your shower, hang the unit on it, and connect the moisturizing attachment to showerhead.

The Beautiful Skin Shower System Guarantee. Your skin feels and looks younger— or your money back.

It's so important to us at L'Emmett Laboratories that you get the maximum benefit from The Beautiful Skin Shower System that we offer you this guarantee: Use The System for one month. (It comes complete with enough pre-moisturizing rinse and moisturizing oil for 30 days of showers.) If you don't have noticeably softer, smoother, silkier skin in that time, just return the system. L'Emmett Laboratories will refund your money without any question. No going to a store, no hassle. In fact, you cannot buy this wonderful new moisturizing treatment in any store because it is available only from L'Emmett Laboratories directly.

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The Beautiful Skin Shower System™

From L'Emmett Skin Research Laboratories Inc.

TRAVEL

So. California spa-life

La Costa options: rigorous workouts . . . total relaxation

BY DESPINA MESSINESI

The luxury of choice is a La Costa specialty. At this sunny spa in Southern California, some go for the sybaritic life—lovely unprogrammed hours spent lolling around in large comfortable rooms, sunning on balconies, floating lazily in pools. Others go for the scheduled spa routine—serious workouts, stretching, spot reducing, water exercises, makeup classes, herbal wraps, massages, and diet meals. Many guests mix a bit of each—along with tennis, golf, and riding.

Spread over a vast seven-thousand acre valley cradled in gentle hills, La Costa flourishes all year under a stainless blue sky. In the pollution-free air, sprinklers watering the twenty-seven-hole golf course glisten like fan-shaped fountains.

The remote feeling of this luxurious domain is deceptive. In California, where driving long distances is a part of daily living, La Costa is just ninety car minutes south of Los Angeles . . . and thirty minutes north of San Diego. Although Rolls Royces, Cadillacs, and Mercedes fill La Costa's vast parking arena, "wheels" are not necessary at the resort. People walk. A network of trim paths lined with flowering hedges and olive trees links La Costa's hotel to the red-brick spa building—and to the villas, cottages, and the Clubhouse.

The La Costa Resort Hotel and Spa lives up to its billing as "a place for people who hate to be bored." There are so many things to do, games to play, places for dining—without venturing off the premises.

The sun-filled climate of La Costa is perfect for outdoor sports. Tennis is a natural. There are twenty-five courts (six for night play), a staff of tennis pros, a practice court with ball machine, and, for tournament matches, a grandstand seating six thousand spectators. From the terrace snack bar of the Racquet Club, the staccato ping-pang-ping-pang of tennis balls sounds like music.

In the Clubhouse, the spacious, sunny Continental Room overlooks meadow-green fairways. Luncheon treats: a pyramid-shaped salad of fresh fruit—a California specialty; a basket filled with paper-thin toasted pumpernickel bread sprinkled with Parmesan cheese.

Horseback riding over La Costa's twenty-one miles of hilly trails combines exercise with an away-from-it-all feeling of peace. Stables beyond the tennis complex provide English or Western mounts, lessons for beginners, as well as board and grooming for privately owned horses. Four times a day, a guide leads groups of riders through the gentle hills—vibrant green in winter, pale gold in summer.

The twenty-seven-hole golf course—playable in three different eighteen-hole combinations—is tough and beautiful. Uncrowded, challenging fairways—with free-form sand traps, a waterfall, lakes the color of blue eyes—are a golfer's paradise.

After any sport—golf, tennis, riding—the prize is a relaxing session at the spa. Among the spa possibilities: steam and sauna rooms; whirlpool baths; massage; facials; shampoo, set, and manicure. Men and women have separate pampering quarters that are open all week, even on Sundays.

California's navy-blue-skied, star-bright evenings are special—and so is dinner at La Costa. There are four restaurants as well as a private dining room for those on the spa regimen. In the Clubhouse, women dress up and look pretty to dine and dance in the candlelit Continental Room overlooking the lighted grounds. On the lower level, big appetites opt for the informal Steak House—and lovers of Italian food and pasta dine in the Spanish-y Seville Room. For remarkably good seafood dinners, La Costa's limousine whips guests to Pisces, a cozy restaurant that is in the compact shopping center near the entrance of the spa.

Every night after dinner, La Costa shows a first-run film. No wonder—since Hollywood is so close by and since so many Hollywood personalities are hooked on the good La Costa life. ▽

DIAMONDS FOR A DAUGHTER AFTER YOUR OWN HEART...

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Rancho La Costa

DIAMONDS FOR A DAUGHTER AFTER YOUR OWN HEART

The La Costa Experience: to be shared by mother and daughter—here, a day of horseback riding.

The Personalities: Kristin Harmon Nelson, accomplished painter, and Tracy Nelson (daughter of recording star Rick Nelson), whose interests include ballet and travel.

The Diamonds: a pre-graduation gift for Tracy . . . a heartful of diamonds and small diamond clusters for her ears. Both by **Nova Stylings, Inc.**

DIAMONDS FOR A DAUGHTER AFTER YOUR OWN HEART. . .

The La Costa Experience: a relaxing day at the spa together—complete with outdoor massage.

The Personalities: Actress Rosemarie Stack, wife of actor Robert Stack, and daughter Elizabeth, soon appearing in her first feature film, "Rent Control."

The Diamonds: Highlight of the weekend for Elizabeth. . . a birthday gift of a heart shaped pendant pavéd with over a carat of diamonds. Delicate bracelet sparked with small diamonds. Both by **Linzer Manufacturing Co.** (ASG Mfgr.)

The La Costa Experience: Tracy Nelson takes a refreshing dip in one of La Costa's many pools.
The Diamonds: a heart pendant sparkling with diamond pavé. By **Rosenthal Diamond Jewelry.**
Below:
The La Costa Experience: Elizabeth Stack suns at the women's spa.
The Diamonds: a sculptured heart with a shimmer of diamonds. By **Wm. Schraft.** (AGS Mfgr.)

DIAMONDS FOR A DAUGHTER AFTER YOUR OWN HEART . . .

The La Costa Experience: keeping in shape at one of the spa's fitness classes.

The Diamonds: Elizabeth Stack wears an open-heart pendant rimmed with diamonds. Rosemarie chooses a bracelet of diamonds and a lightning streak of diamonds for her ears.
All by **José Hess.**

The La Costa Experience: playing several sets on the center court.

The Diamonds: Tracy Nelson matches a heart-shaped diamond pendant and earrings. Kristin wears a diamond star pendant. All by **A. Jaffe & Sons.** (AGS Mfgr.)

Photos by Douglas Kirkland
Hair and Makeup by John Killebrew, Garren at The Plaza

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Almay. The Gentle Difference.

ALMAY
The first name in
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CREDIT CARDS

(Continued from page 92)

spending limit and requires that you settle each month's bill when it comes due, then you'll probably want to carry a "Travel and Entertainment" card, too. The American Express Card—followed by Diner's Club and Carte Blanche—is the largest in this category. The American Express "Gold" card offers everything its companion "Green Card" does but with expanded financial services, notably an additional line of credit arranged through participating banks.

has cost you $65.

"Since we give you as a card member no preset spending limit," Ms. Black continues, "you must be a responsible person. Learning to know what you can afford to spend and spending no more than that can be a difficult lesson. But the wise woman defines her own spending limits and sticks to them.

"She also knows that in times of high inflation and a high prime-lending rate, to get the use of 'our' money for thirty days or so (the time that elapses between the day you make a purchase and the day you pay your bill), is a great service. You're actually paying us back in deflated dollars—getting a nice thirty-day float—along with all our other services for $35 a year."

Don't keep paying for something months after you've used it up

"Because our card members are expected to pay their entire bills each month, our card helps women to build the right attitude about spending and to avoid the risk of getting caught in the dangerous revolving-credit cycle," says Joanne Black, senior vice president, American Express Company, Card Division. "And I say that based on the old school of money-management theory that you shouldn't be paying for something months after you've used it up. It's not inappropriate to schedule time payments for a car or a house, but don't keep paying for a $50 dinner five months after you've eaten it by making only a 'minimum' credit-card payment each month. Pretty soon that $50 dinner

How to manage your credit

"Though it's very common for women to manage their household budgets, many of us are relatively new to managing money we have made on our own," Ms. Black says. "Some women find being able to buy things without asking someone's permission so exciting that they may overindulge. Women, generally considered risk-avoiders, are probably less likely than men to go into debt over a big-ticket item, but more likely to indulge in smaller purchases. These can catch up to you with a thud!"

Here are some of Ms. Black's credit-management tips:

- Use credit for convenience or emergencies—not for purchases your budget won't allow.
- If you accept more credit than you need, you'll be tempted to use more than you should. Don't do it.
- Minimum monthly payments can be deceptively appealing. Remember that the longer you extend the credit, the more expensive your purchase's true cost will be.
- If your monthly payments on installment debt equal more than 20 percent of your net monthly income, review and revise your card use.
- Keep lists of all purchases on each of your cards so you'll never be "surprised" or "stunned" by a bill.
- Watch for changes in credit policies—i.e., higher finance charges, shorter interest-free "grace periods." Read the fine print in all credit agreements.

The American Express Company—an early ally in the education of women about their credit rights—has published "Establishing Credit 101," and "The Credit Handbook for Women," required reading whether you're new to the credit game or not. A concise guide, "Only the Size Is the Same," details cost and service differences among all the cards available. Write for copies of them from: American Express Company, Public Affairs Department, American Express Plaza, New York NY 10004. Helpful reading from the Federal Reserve Board is a booklet entitled "Alice in Debitland," answering consumer questions about the new debit systems. Write to: Publications Services, Division of Support Services, Board of Governors of the Federal Reserve System, Washington DC 20551. ▽

Problem: Ordinary hair sprays hold your hair too stiff or have "softeners" that let you down.
Solution: Wellaflex Hair Net blends positive holding action with the conditioning care of Provitamin B5 and plant protein to hold your style firmly, yet with the look and feel of lively, natural hair! And, for a beautiful set, try Wellaflex Setting Lotion.

Don't just spray...Wellaflex your hair with the flexible hold that won't let you down.

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Fuchsia Frolic

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Coral Reef

Cinnamon Stick

Now that Jōvan has given you the most original lipsticks and nailpolishes ever created, imagine the excitement you can create with these six new shades.

Take a close look at the newest colors of the season. Jōvan Flipsticks. The single-handed lipsticks. And Jōvan Diamond Nail Polish with invisible particles of real diamond dust. Six whole new rounds of ammunition added to Jōvan's potent arsenal of 24 luscious colors.

Match your lips and nails today. And you're armed for any match.

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by Jōvan

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Virginia Slims remembers when women first went to work in the stock market.

VIRGINIA SLIMS *Lights*

In the crush-proof purse pack.

You've come a long way, baby.

Fashions: Stephen Burrows

9 mg "tar," 0.8 mg nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Horoscope

By Maria Elise Crummere **April**

Aries: You're targeted for a win. **Taurus:** Go with your instincts. **Gemini:** Timing is all. **Cancer:** Your breakthrough—at last. **Leo:** Your hunches pay off. **Virgo:** Look before you leap. **Libra:** Your month to make history. **Scorpio:** Energetic you! **Sagittarius:** Your agenda: success. **Capricorn:** Love wins the day. **Aquarius:** You take the path to power. **Pisces:** The spotlight is yours!

Aries

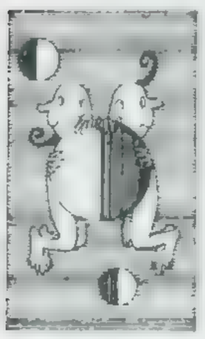
MARCH 21–APRIL 19

Your ruler, plucky Mars, will spur you to seize the initiative the first week of the month. When you do, everything will start to swing your way: your magnetic appeal will attract cooperative partners to you on the 17th; the Sun, in Aries, will provide you with a knack for timing. The result? Satisfying new agreements up to the 23rd that will pave the way to success. This month, there's no way you can miss! Wrap up your business by the 25th, then relax.

Taurus

APRIL 20–MAY 20

From the 17th on, the power will flow your way because your ruler, Venus, will be transitting your own sign. Move quickly and play it for all it's worth: you will have from the 17th to the 24th to make concrete progress towards your goal. Take a deep breath on the 25th. Then, plunge in again on the 26th—relying on your instincts and some behind-the-scenes information—to pull together a tricky project. By the 29th, you will have accomplished what you set out to do. Celebrate your victory on the 30th.



Gemini

MAY 21–JUNE 20

This month, timing is all. Don't make a move until new moon on the 4th. Then, on the 8th, when your ruler, Mercury, moves into Aries, shift into high gear. Be prepared to do battle on the 10th in a test of strength with an associate. Competitive partners continue to question your judgment until the 16th, but you know you can count on a friend's financial backup. You emerge from this trying period with several productive new partnerships. On the 23rd, romance beckons.

Cancer

JUNE 21–JULY 22

You will have to maintain a fast and furious pace this month if you want to stay on top of all your professional obligations. Wrap up any leftover concerns before the 8th, so that you can focus on the more important business at hand. The financial news on the 17th is encouraging. But your big breakthrough will come on the 25th when you learn that those in power have decided to include you in their major long-term plans.

Leo

JULY 23–AUGUST 22

Even though you may be preoccupied with love for the first half of the month, assertive Mars will be on hand from the 8th to the 23rd to make certain you follow through with your assignments. Your hunches are always on target and, this month, they make you the star of a long-range community project. They also aid you in mapping out your own plans for the rest of the year. Your love life has never been better!

Virgo

AUGUST 23–SEPTEMBER 22

This month, look before you leap. During the first week of the month, associates will press you to wrap up an old project. This may be an emotional time for you: keep a low profile—and save your energy for the important new enterprise that starts to take shape on the 10th. You may feel uncertain about how far you want to go in terms of your commitment to it; luckily, on the 20th, you will get a chance to test out just what it involves. Then, let your practical side take over until the 30th; you will be glad you did.

Libra

SEPTEMBER 23–OCTOBER 23

This month, you will connect with two partners who push you to make history: an adventurous Jupiterian who opens the door to several enticing opportunities and a serious Saturnine who helps you to map out your plans. Your new-found perspective will work wonders for you from the 8th to the 15th when you score a business triumph and, from the 16th to the 24th, when you resolve a tired old matter. After the 25th, you will feel a reassuring new security—and a satisfying new relationship will be part of the reason!

(Continued on page 115)

IT'S RED DOOR TIME...

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. . . TIME FOR THE INFINITE VARIETY OF CHLOÉ

Karl Lagerfeld designs for the new season with a new mood—an easy, subtle fluidity. His new cuff-collared blouson over swingy, double-layered skirt in black with white. From our collection of Chloé fashion.

At The Salon's cosmetic counters, the complete collection of Chloé fragrance. Shown, the exquisite Parfum.

—and Chloé Eau de Toilette. Also, Chloé bath luxuries, like lushly scented Poudre Parfumée.

—and Chloé Foaming Bath Powder. Seen here with glamorous Chloé parfum spray for the purse.

Elizabeth Arden
THE SALON

Please write for new booklet listing Salon locations and describing complete range of fashion and beauty services. Elizabeth Arden, The Salon, Dept. V-4, 691 Fifth Avenue, NY 10022.

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HOROSCOPE

(Continued from page 113)

Scorpio

OCTOBER 24–NOVEMBER 21

You will get a double dose of energy this month when your ruler, vibrant Mars, moves into equally energetic Aries. At times, the pace may leave you breathless, but it will also open up some exciting new possibilities—especially on the 15th. You successfully overcome the challenge of a competitor on the 17th and 18th. Wrap up as much as you can before the 25th while the power is in your hands. After that, you may have to compromise—especially in your love life.

Sagittarius

NOVEMBER 22–DECEMBER 21

Generous Jupiter will appear on the scene on the 7th, making you feel warm, expansive—eager to express yourself in a creative way. You jump into a speculative venture on the 17th that will turn out to be just what you have been looking for: a showcase for your many talents. Pursue the intriguing idea that comes your way on the 25th—you are programmed for success.

Capricorn

DECEMBER 22–JANUARY 19

Don't expect any miracles this month: anything you accomplish will require hard work, but you will do a lot of growing in the process. The first week will be frustrating but your practical good sense combined with Jupiter's luck and Saturn's tenacity will make all the difference. As the month progresses, the financial and emotional security that means so much to you flows your way. Romance takes over from the 25th to the 29th.

Aquarius

JANUARY 20–FEBRUARY 18

With your ruler under the influence of Scorpio, you make no bones about it: you are drawn to power and willing to do whatever it takes to get a piece of the pie. This month, you will have to generate a plan between the 11th and the 24th that will creatively utilize the talents of your associates. Put the plan into action the last week of the month. On the 29th, it will pay off for everyone concerned—and signal the beginning of a significant new phase in your life.

Pisces

FEBRUARY 19–MARCH 20

There is no way you can avoid the spotlight this month: Your ruler, dreamy Neptune, will be stirring your creative juices while Uranus, the fame planet, will channel Scorpio's power your way. Make the most of this magical combination of forces on the 17th and 18th by moving quickly and firmly when it comes to career and contracts. Keep the momentum going through the 24th, but don't expect to see the results until later in the year. Make the 30th a day of love.

IF YOU CAN AFFORD GALANOS GOWNS
CONCORDE FLIGHTS TO
THE RITZ IN PARIS
HAIRCUTS AT KENNETH'S
AND KRON'S CHOCOLATE TRUFFLES

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Don't carry a litter bag.

Pitch in and do your part to fight handbag litter with Rolfs handy new purse organizers. There's a co-ordinated Collectible for everything you carry: cosmetics, jewelry, glasses, cigarettes and more. And, Rolfs makes them so affordable, you can hardly afford to live without them. So, don't carry a litter bag. Clean it up with the beautiful little purse organizers . . . the Collectibles from Rolfs.

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Notice how the satiny finish glosses the totally seamless cups. Notice the froth of lace. Notice how our cups runneth lower. Lightly lined cups, #1280 (shown), A,B,C, $10.50. Unlined cups, #1279, B,C, $9.00. Front closure padded, #1281, A,B, $11.50. Décolleté underwire, #1282, ... $12, D, $...

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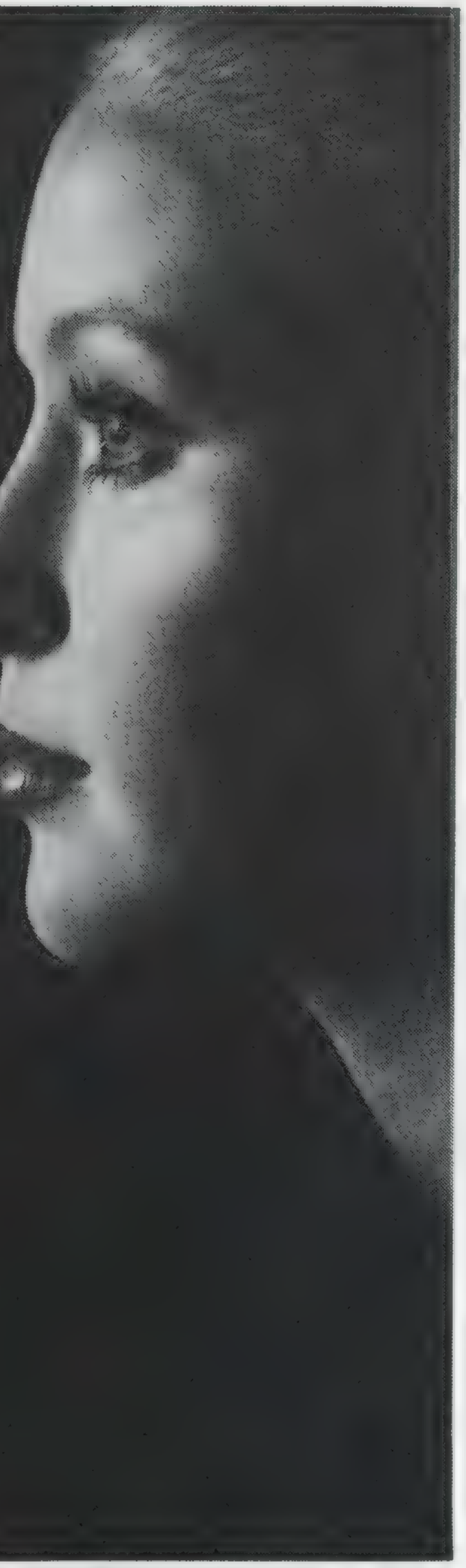
The Shape Of Skin To Come

Merific

A New Skin Care Program

Every face has a real future — a future of classic contour and flawless form. *Merific* is a simple program for mature skin, replenishing it with the moisture, resiliency and tone that time has taken away. All it takes is three simple steps: Silky Activator, Silky Moisture Creme, Silky Night Creme. The result is a face redefined, revived, remarkable. Here's how it works:



Merific Silky Moisture Creme leaves the skin satiny and transparent, with a natural glow. Exquisitely delicate, it literally floods dry skin with moisture and collagen while the A and D vitamins in the formula act as a catalyst to render the skin more supple.

Merific Silky Night Creme saturates dry skin with an abundance of rich emollients plus collagen which holds the natural skin cells together. A truly new corrective skin treatment, its A and D vitamins work to give the skin a firmer, fresher look . . . a whole new radiance.

Merific Silky Activator helps give the complexion an even texture. This quick nutrient lotion is used before Silky Moisture Creme and before Silky Night Creme. It is the basis for the Merific 24-hour treatment.

Merific

by
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THE NEW SPIRIT OF CHIC

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LE POUT

Chin up.
Le Pout is here.
L'Oréal's devastating
new lip statement from France.

Here's how it's done: First, sweep on one of our mouth-watering, featherlight French Lip Accents. (We've used Monaco Mauve here.) Next (and here's the trick), overlay 'Le Pout' French Gloss Lip Gloss front and center on your lower lip.

The result: sheer seduction. Pure glamour. Lips that are bound to have him seeing things your way.

PARIS L'ORÉAL® NEW YORK

DRAMBUIE OVER ICE WITH GIORGIO ARMANI.

THE LADY GOES HER OWN WAY. KNOWS HER OWN MIND. WHAT SHE CHOOSES TO WEAR—ARMANI'S TRIUMPH IN TAFFETA, FOR INSTANCE—IS HER DECISION. AND HERS ALONE. WHAT SHE CHOOSES TO DRINK IS DRAMBUIE OVER ICE. IT HAS A COOL SERENITY, A SUBTLE SMOOTHNESS THAT REFLECT HER OWN VERY PERSONAL TASTE.
WHICH IS, IN ALL THINGS, IMPECCABLE.

DRAMBUIE OVER ICE

People are talking about Beauty

Fitting fitness into our lives... makeup: where to draw the line... looks and self-image

There's a lot of talk today about the importance of fitness . . . about getting into shape . . . staying in shape . . . and the health benefits reaped from regular exercise. There's no question that we all *want* to exercise. The problem is: starting up—and sticking to—any regimen. We begin—enthusiastically. Then go from being a regular exerciser to an occasional one. One practical solution: House-party spas—being organized across the country by groups of health-conscious women, all friends, who bunk in for five days at a "host" home. No alcohol—or men—allowed. Only a regimented spa life—including everything from exercise to skin caring—run by "guest" directors. A few of the women who have put at-home spas together: Lynn Wyatt, Vicki Bagley, Patsy Pope, Ann Miller, and Lita Vietor, whose La Jolla spa party run by Martha Carson Major of Quadricep, with Deborah Szekely lecturing, began with 6:00 A.M. beach walks, followed by pool and "Y" workouts, Golden Door dieting. A serious workout—and fun.

Recently overheard: a conversation between two young women lawyers, discussing, not judicature, but appearance in the office. Should their hair—to the shoulder, for both—always be worn pulled back; would loose and curly brand them "unserious?" And what about makeup? What is considered acceptable? Too much? Problems all working women—whatever they do—face. The solutions are going to require a different kind of thinking and new ways of working them out. The key to applying makeup well today, for example, is not so much in knowing *how to,* but in knowing *when to stop*. And when to make certain changes. Such as, as we get older, switching from powders (which settle into fine lines, deepening them) to creams, which sit on top of the skin. And learning how better to control face powder, which means using less, only on shine spots. After a certain age, you take different steps. You take longer—not for more, but to be sure your makeup doesn't show. You adapt your coloring—nothing too dark, nothing with shine. Apply, then erase; learn to take makeup "down" by blotting.

What's news: The move toward more medically based preventive skin caring. No pampering. No luxuriating massage. Just deep cleansing. Regular scrutiny. And a doctor's good advice. It's the kind of care active women are searching for. A simple, reputable time-saving solution to keeping our skins clean, well maintained, environment-protected. It's what a lot of models are looking for, too; they have the same problems we all do (outdoor exposure, overhandling, makeup removal) but more of them. What do models do? Kim Alexis, Michelle Stevens, Teri May check in regularly with NYC facialist Trish McEvoy, who offers a pared-down facial (clean, steam, deep-pore cleansing) as an adjunct service in the offices of Mount Sinai School of Medicine clinical instructor Ronald Sherman, M.D., on hand to take care of any skin problems. . . . Another doctor, New York City dermatologist Douglas Torre, M.D., clinical professor of medicine (dermatology) at Cornell University Medical College, along with twenty-nine other specialists, sits on the medical advisory board of Dermáge, a skin-care line that is non-comedogenic and tests out at zero (for irritancy), making it possible for use by atopics, (people allergic to almost everything including water), after cryo- or plastic surgery, and over open lesions after surgery by your dermatologist.

What's news: The move toward more medically based preventive skin caring...

There's no question that the Liberation Movement has given women new confidence and a new sense of self. But attitudes toward one thing—looks—have not changed. Physical appearance is still important to the way a woman "sees" herself—and feels she is perceived by the outside world. In fact, concludes a recent study by the advertising agency Doyle Dane Bernbach Inc., "the extent to which a woman compares herself favorably with contemporaries on looks is the best predictor of how confident she feels . . . and is more of a factor than age, income, or marital status. . . ."

"Low self-esteem and/or poor body image also appear to be the factors that most frequently contribute to making a woman sexually unresponsive," says psychologist Laura Singer, Ph.D., in "Stages: The Crises that Shape Your Marriage" (with Barbara Lang Stern; Grosset & Dunlop). "The way a woman sees herself—her body image—is subjective and unrelated to her appearance. And until a woman has worked through her view of herself as a worthwhile person, she won't be able to experience the freedom and trust crucial to her ability to respond sexually."

People are talking about . . . a new twist to hair—not in the styling of it, or in the length—that's an individual decision (based on texture and proportion)—but in giving hair shape in new areas, adding fullness—and "spike"—to the sides and crown. Why this new interest now? In part, it has to do with a change of season—with summer, with bareness, there's more ease, new proportion, a more casual feeling to clothes—and to hair. It's also an outgrowth of New Wave, done in a more sophisticated way. You can see it in exaggerated style, pages 268-275. To achieve it, the devices, see page 260. . . . And a new feeling about fragrance: the joy of wearing it, smelling it, living with it. (Look for a proliferation of "environmental" fragrances—perfumed room sprays, candles, soaps, sachets.) And the pleasure fragrance brings to our lives. We're seeing it everywhere. Most charmingly: in a potpourri sachet, strung on ribbon, tied at the waist.—DOROTHY SCHEFER

HOW TO LOOK YOUNGER LONGER

Lessons on face, bust, and body beauty from the leading skincare line in France.

CLARINS

INTRODUCING CLARINS

Preventative aging. It's the action you start *now* to keep a youthful face, a firm bust, a tight body. And it's why the CLARINS all over beauty therapies are famous. Ask some of the most youthful looking women in the world who have made CLARINS treatments a beauty cult. They'll tell you it's not magic, not illegal...it's the truth. And it's available here, now.

CLARINS introduces you to a new era of professional products that will make a difference in you. They are *unique:* practical solutions for real beauty concerns. They are *efficient* : the most effective and time-proven natural ingredients (like wheatgerm, cucumber, fresh cell extract, elastin, etc.) combine for results. *Serious:* CLARINS concentrates on skin beauty care only; you won't find color or coverups here. *Safe:* dermatologically tested, of course. And, CLARINS is endorsed as Number One in France where skin treatment was practically invented.

A YOUTHFUL FACE

Retaining youthful features is a CLARINS concern. Whether your skin is suffering from the effects of excessive fatigue or slimming, or your face is losing its youthful definition and proportion, or skin texture and clarity need refining, CLARINS has the products to fit your precise needs. Products safe enough for babyskin; effective enough to help improve tone and texture. Ingredients originally used as herbal remedies. There's a gentle astringent without alcohol. A skin-tightening liquid which helps deter premature facial sagging while used. A gel to reduce eye swelling; a cream to minimize lines. There are products which act on problems you never considered had solutions.

A YOUTHFUL BODY

CLARINS believes that you should understand the changes the body skin tissues and texture undergo with weight loss and gain, diet, pregnancy, stress, tiredness, and age. You can benefit from the years of CLARINS experience which has led to genuinely effective products to help improve and maintain the beauty of the body and the bust.

CLARINS products are designed to help treat problems which endanger the natural beauty of women: puffy, spongy skin on hips; stretch marks; loss of firmness; sagging breasts. There's a special treatment concerned with the height, shape and firmness of the bust. A three month slimming program with firming baths and a body astringent which focuses on specific problem areas during weight loss. An oil to help prevent stretch marks; an exfoliating cream to refine body skin.

Talk to your CLARINS Skin Specialist today for your complimentary body and skin consultation. Or write for our educational guide: CLARINS, 540 Madison Avenue, New York, New York 10022. It will change your beauty life.

CLARINS PARIS

THE SPECIALIST IN SKIN BEAUTY CARE.

SAKS FIFTH AVENUE

I never go alone.
But I always go Stag.

White Stag
SPORTSWEAR

photograph by David Hamilton

L'Air du Temps

The Romantic Perfume

NINA RICCI

PARIS

Entertaining:

Tips and Treats

Glorious spring centerpiece: chives surrounded by peppers, asparagus, red-leaf lettuce, mushrooms, in a pretty woven basket

By Sandi Cushman

Birthday bash the easy way…glamour food from top New York caterer…

When you go to an exceptionally innovative dinner party in New York, where beautiful food beautifully presented is the highlight of the evening, you can bet it was provisioned by Glorious Food—partners Sean Driscoll and Jean-Claude Nedelec, seated above. Beloved by such talented party-givers as Geraldine Stutz, Diana Vreeland, Lily Auchincloss, since 1972, the partners (shown with two associates) have been taking on such diverse challenges as dinners for five hundred (The Metropolitan Museum of Art) and dinners for twenty. Here's what these talented experts say is ahead for the glorious food we will serve in our own homes.

■ *People want heartier dishes now.* We're moving away from strictly *nouvelle cuisine* to food that looks more substantial without being overwhelming. It's the kind of country cooking that the French call *"bonne femme."*

■ *Fish, which used to be acceptable only as a first course, is becoming popular as a main course.* Fish Ragout—a kind of bouillabaisse made without long hours of cooking—is fabulous for feeding a crowd (recipe, page 128). It can be made with a variety of fish, depending on what's fresh and good, poached quickly in fish stock with lots of carrots, leeks, celery, tomatoes.

There's a superb import from Canada—very expensive but worth it: the silver salmon trout, an eight-ounce whole boned fish. It's wonderful as a main dish stuffed with fresh herbs, spinach, then poached and served with a Champagne sauce.

■ *Potatoes are coming back.* More and more people are asking to have them on their menus again. We like little new potatoes parboiled in their skins or roasted in rosemary and butter, or individual potato "soufflés" made from thin slices of potato thrown into a pan of deep 300° fat until almost cooked, then transferred to another pan with fat at 450°. You keep shaking the pan and the potatoes puff right up.

■ We've moved away from puréed vegetables, so popular for the past two years, to vegetable mousses. In fact, *all kinds of mousses are fantastic throughout a meal.* You can start with a seafood mousse (sole, lobster, crabmeat), move on to vegetable mousse with your meat course or stuff meat with a mousse (veal with sweetbread mousse, for instance), and then a dessert mousse. One of our favorites: Cassis Mousse with raspberry sauce (recipe, page 128). The news: These mousses are very light—made with egg whites instead of the traditional flour base of a béchamel or velouté sauce. In dessert mousses, egg whites, instead of crème patisserie, are the binder.

■ *Our favorite look in dinner plates now: black porcelain*—so shiny they look like lacquer (see them *above,* holding first course of Scallops Poached in Spinach Leaves, with green-gold Pernod Sauce).

TIME VS. MONEY

—That's what it so often boils down to when a woman with a full-time job wants to entertain with a bang-up party at home and has to decide which one she can better afford. More and more of us are willing to spend some of our hard-earned money on having someone else do the cooking, serving, cleaning up, in order to have more time with our friends.

One Vogue editor and her husband who feel this way, recently came up with a new twist on the catered party. They hired the owners of a local French restaurant to do her birthday dinner for twelve (themselves and ten overnight guests from New York) at their weekend house on Long Island. (Depending on what's available in your neighborhood and what kind of party you want, you could enlist the aid of a local hamburger hang-out, pizza parlor, or the very best restaurant.) "We'd been to La Gazelle (in Southold) many times, knew and liked the food," she explained. "Several intensive planning meetings were held before the big night. The result: Everything went like clockwork." Along with a fabulous dinner, the restaurant provided the plates, flatware, wine and Champagne glasses, linens—one bartender/waiter, one waiter/chef. The team arrived an hour before the first guests, and left with all the dirty linens, dishes, etc., after everyone was settled with after-dinner coffee.

"It was my best birthday," said our colleague. "All I had to do was enjoy my friends, my house, my party. And it didn't cost too much more than if we had taken everyone out to eat."

After-dinner diversions: inviting twelve friends over for coffee, dessert, dancing—to records or the music of a piano-playing friend

Three's a crowd—of daffodils: **The prettiest treatment of spring flowers we've seen groups together three different types of flowers in three glass containers. Example: In a squat round vase, a bunch of yellow narcissus; in a taller one, daffodils (looking like larger versions of the narcissus); tallest of all, several slender, long-stemmed tulips. Another possibility: tiny red tea roses in a sugar bowl, some American Beauties in a pitcher, red tulips in a tall vase.**

(Continued from page 127)

FISH RAGOUT

twelve servings

Step I: Marinated Fish

1 pound red snapper boned, skin on
1 pound striped bass or sea bass, boned, skin on
1 pound salmon, boned, skin on
1 pound halibut, boned and skinned
1 pound medium-sized sea scallops
1 dozen raw shrimp, peeled (tail on)
1 clove garlic, finely chopped
2 tablespoons shallots, finely chopped
1 tablespoon Kosher salt
¼ teaspoon white pepper
¼ teaspoon thyme
¼ teaspoon saffron (optional)
2 cups dry white wine
1 dozen mussels (cleaned)

Cut fish into 1-inch pieces and put into bowl; add scallops and shrimps. Combine all other ingredients except for mussels into a bowl, mix well, pour over fish pieces. Cover bowl tightly and let marinate in refrigerator for 4 or 5 hours (or overnight). Reserve mussels in cold water in refrigerator.

Step II: The Soup

2 tablespoons butter
2 tablespoons olive oil
1 cup sliced onions
1 cup leeks (white only) cut into julienne strips
½ cup celery diced
1 cup carrots cut in julienne strips
½ cup fennel cut in julienne strips
3½ cups water
2¼ cups dry white wine
1 teaspoon salt
1 teaspoon dried thyme
1 bay leaf
½ teaspoon crushed white peppercorns
2 whole cloves
½ pound snow peas, washed, strings removed
4 tomatoes, peeled and quartered
12 small potatoes (boiled)
1 tablespoon parsley, chopped

Heat butter and oil in heavy saucepan. Add onions, leeks, celery. Steam for 2-3 minutes. Add carrots and fennel. Cook 1 minute. Add water, white wine, salt, thyme, bay leaf, pepper and cloves. Bring to a boil and let simmer for 30 minutes. Remove bay leaf and cloves.

Meanwhile, cook snow peas in boiling salt water for 2 minutes. Cool in cold water. Set aside.

Place fish with its marinade in large ovenproof pan; add mussels and pour half of the soup (from Step II) over fish. Reserve rest of soup. Cover pan tightly with aluminum foil and bake at 400° for approximately 25 minutes until mussels open and fish is cooked but still firm. Remove fish from oven and arrange on ovenproof serving platter. Combine cooking liquid left in pan with reserved soup and bring to a boil. Taste for seasoning. Surround fish with cooked potatoes and tomatoes and sprinkle with snow peas. Pour reserved hot soup mixture over fish and vegetables. Keep warm in oven. Before serving, sprinkle with chopped parsley. Serve with buttered and toasted French bread.

Note: Certain fish can be substituted for others as long as their flesh is firm. Pieces of lobster can also be added.

MOUSSE DE CASSIS

ten to twelve servings

½ cup *sirop de cassis*
¼ cup *crème de cassis*
1 teaspoon unflavored gelatin
4 egg yolks
¼ cup sugar
1 cup heavy cream
3 egg whites
Pinch of salt

In a saucepan, combine *sirop de cassis, crème de cassis,* and gelatin. Heat slowly while stirring. Boil to reduce by half and set aside in a warm place.

Meanwhile, beat egg yolks and sugar with electric beater until creamy yellow and forming a "ribbon" when beater is lifted; set aside. Beat heavy cream until stiff and set aside. Combine egg whites with salt and beat till stiff.

With a whisk, mix cassis-gelatin mixture into egg yolks. Fold egg whites and whipped cream into mixture being careful not to overmix. If mixed too thoroughly, mousse will separate. Pour mousse into glass bowl. Let cool for 6-8 hours.

Optional: Before serving, cover top of mousse with light coating of raspberry sauce and decorate with whipped cream and whole black currants. Serve with *langue de chat* cookies and a raspberry sauce to which you add *crème de cassis* and whole black currants.

Note: Whole black currants in syrup are sold in fine food shops.

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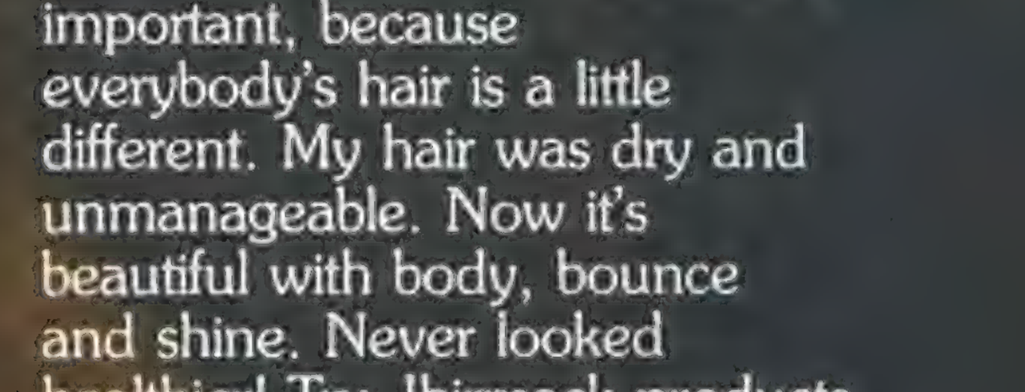

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YOUR WELL-BEING

Honesty: "best policy" . . .or can lies be OK?

Truth-telling reduces stress, produces greater intimacy

BY ELLEN SWITZER

Should a physician, or, for that matter, a relative, ever lie to a dying patient in order to allay the fear and anxiety that the truth will bring? Should a family ever maintain a system of "little white lies" in order to protect a child from a painful truth? Should an employer or a professor ever exaggerate the excellence or deliberately minimize the weaknesses of an ex-employee or a student to give that individual a better chance at a good job?

And, on a broader scale, should a social scientist ever send an investigator disguised as a patient, a student, or a prospective buyer into an institution or business to learn whether some form of malpractice, discrimination, or consumer fraud is being practiced? Is a journalist or a policeman ever justified in lying to an informant in order to detect crime or corruption?

The person asking these questions, which at some time or other during our lives might concern all of us, is Sissela Bok, a philosopher who has grappled with the problems of truth and truthfulness. She now teaches applied ethics at the Harvard School of Medicine, and is the author of the book: *Lying: Moral Choice in Public and Private Life* (Pantheon). Her answer to most of the questions she poses is an emphatic "no."

In her research, Ms. Bok has found that, although there is much lip service to the virtues of truthfulness, there is too little concern for truth in our private lives, including some of the areas in which we should have reason to expect honesty: our family relationships, our dealings with professionals such as physicians and lawyers, as well as in scientific research, journalism, and government. In fact, she found that deception is almost taken for granted when it is thought to be excusable by those who make the rules. Too many of us, Ms. Bok feels, believe that, in matters of honesty, the ends justify the means; and the means frequently turn out to be evasions, half-truths, and even outright lies. Many mental-health professionals and experts in government and law agree with her.

As a philosopher probing into the implications of lying in our private and public lives, Ms. Bok is, of course, concerned first of all with the concept of abstract, absolute *truth.* Indeed, this has been a concern for philosophers and theologians since the beginning of history. From the ancient Egyptians to such modern writers as Kurt Vonnegut and Albert Camus, the nature of truth has been the subject of fascinated speculation. In the New Testament, Jesus, on being asked by Pontius Pilate whether the story that he had claimed to be the new king of the Jews (an offense considered rebellion and punishable by death in the Roman Empire) was indeed true, answered: "I was born for this, I came into the world for this: to bear witness to the truth; and all who are on the side of the truth listen to my voice." When a thoroughly confused Pilate asked: "What is that?" (the truth, in this particular instance), he got no answer. Few others, be they philosophers, scientists, judges, or just concerned individuals, have found or given an answer either.

Ms. Bok recognized the difficulties all of us have with the concept of absolute, pure truth. The court injunction to "tell the truth, the whole truth, and nothing but the truth" is, at best, an unrealistic one, she maintains. We can speak the truth only as we ourselves perceive it. It is *personal truthfulness,* rather than abstract truth that counts.

Nearly thirty years ago, a Japanese motion picture, *Rashomon,* made this point graphically. Four different individuals recount an event they have witnessed: the alleged rape of a woman and the fight between her rapist and her husband, who *(Continued on page 132)*

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dies in the struggle. Each tells a completely different tale, believing that he or she alone is telling the truth. The Rashomon principle probably operates for all of us, whether we are on the witness stand in a courtroom, making a report on the progress of our work to an employer, or at home.

So, to a philosopher like Ms. Bok it is the *truthfulness,* i.e., the individual's *intention* to tell the truth, that presents us with the moral choices most of us have to make almost every hour of our lives.

In the matter of truthfulness, Ms. Bok agrees with Saint Augustine, who wrote: "When regard for truth has been broken down or even slightly weakened, all things will remain doubtful." Ms. Bok sees this kind of doubt today all about us: in our attitudes towards the government, the law, journalism, medicine, and even in most of our fellow human beings. "We have been lied to a great deal," she says, "and lies usually hurt everyone: those who lie and those who have been deceived. They change the outlook of both parties for the worse.

"The more we trust another person, the worse discovered deceit will affect us," she says. For instance, much of Ms. Bok's research has shown that honesty from health professionals matters a great deal to most patients. Most patients need to have absolute trust in their physicians in order to accept painful, but necessary, treatments. Yet she feels that there is little specific commitment in the medical profession to honesty with patients. "Physicians, more often than not, are encouraged by their medical training to take upon themselves the decision of how much truth the patient should hear," she said. "Nor are the patient's relatives necessarily lined up on the side of truthfulness: they too often encourage a physician to withhold unpleasant information from a seriously ill individual because they believe that the patient does not want to know the truth and that they are being kind. Yet, most objective research shows that this is simply not so.

"Patients who have been deceived about the seriousness of their condition usually suspect the deception long before the truth finally has to be told, and they lose trust in their physician as well as in relatives and friends who have been part of the deception," Ms. Bok maintains. In many ways, this lack of trust can cause a great deal of suffering and stress which often contribute to making an already serious condition worse. And, if a trained scientist cannot be believed, why not turn to a medical quack who will make even more glowing promises of relief from pain or even a complete cure? Ms. Bok believes that those patients who seek out the services of quacks may be often the ones who know that they have been deceived by physicians attempting to relieve anxiety.

Ms. Bok also believes that one serious breach of trust can truly change a person's relationships not just with the deceiver but with relatives and friends who may or may not have had anything to do with the deception.

For instance, if a husband lies to his wife about a past affair, telling himself that he just wants to spare her feelings, the wife, when she discovers the truth, will probably feel anything but grateful to him for his "consideration." She will almost inevitably wonder what else he has not told her about himself, and she may begin to suspect friends and relatives who might have known about the affair and chose to go along with the deception. The very foundation of her life, her faith in those she loves, may be shaken; and it may take a long time for her to accept a close relationship based on faith again.

Ms. Bok feels that there are circumstances under which evasions of the truth or outright lies are morally justifiable, or even necessary. "In countries where tyranny threatens personal, political, and religious freedom, lying may have to become a way of life if one wishes to survive at all," she said. "But often, this kind of completely justified untruth has a price attached."

> "Lack of trust in a physician can cause suffering, making an already serious condition worse"

Of course, she is right. Concentration-camp survivors and others who have had to submit to tyrannies that require them to avoid the truth continually for the sake of survival often talk about the fact that their basic natures were changed because they were forced to lie to protect themselves and others. Dancer Mikhail Baryshnikov explained his own predicament graphically in an interview. Asked about the kinds of psychological adjustments he had to make after he left his native Russia, he said: "Most of all, I have had to learn to tell the truth again. In Russia, you lie all the time, not only in what you say but in the way you live and do your work. If you don't, you won't work at all, and you might not live very long. Everything is so different when you come into an open society where, generally, people are not threatened by the truth. Along with telling the truth, I had to learn to trust people again. When you have to lie and you know everybody else has to do the same thing, you don't know whom you can trust . . . so you often do not trust anybody."

This highly intuitive and perceptive young man understood, early on, that the flip side of having to lie is an inability *to believe* others. He also agreed implicitly with another of Ms. Bok's contentions: untruthfulness is habit-forming. It's usually very easy to tell one lie. It's often very hard to stop at just one. "The first lie must be attached with another or it will rain through," she says. "More and more lies may come to be needed; the liar will always have more mending to do. And the strain on him becomes greater each time . . . many have noted that it takes *(Continued on page 135)*

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an excellent memory to keep one's untruths in good repair and disentangled. . . ."

Mental-health professionals agree with Ms. Bok's assessment of the serious implications lack of truthfulness may have on both the deceiver and the victim. Clifford J. Sager, M.D., clinical professor of psychiatry at the Mount Sinai School of Medicine and director of family psychiatry at New York's Jewish Board of Family and Children's Services, who is the author of the book *Intimate Partners, Hidden Patterns of Love Relationships* (McGraw-Hill), feels that the whole concept of a good relationship must be based on honesty and openness, not only with the other person but with one's self as well.

"Intimacy is what most of us seek in our love relationships," he said, "and intimacy is possible only if we allow ourselves to be as honest and authentic as possible." This kind of openness has to exist not only between couples, parents and children, friends, and others who are bound together by personal ties, but also between therapists and their patients in order for therapy to be effective.

What lying produces: lack of self-esteem

In psychiatry, there is a concept known as "defenses." Defenses are what we all use to protect ourselves against feelings, situations, and facts with which we feel unable to cope. Some of these defenses are healthy. They protect us against unbearable anxiety, for instance. But others are not: they are a way we have of lying to ourselves to maintain a false image or to permit us to act in ways that hurt ourselves and others. Potentially good marriages, for instance, have faltered because one or both partners found it impossible to be truthful with themselves and each other about certain deeply felt needs and frustrations. When this happens, the results are almost always self-defeating: the intimacy and love both partners yearn for become impossible because one or both are basically putting up a battery of defenses that hide their true selves.

According to Dr. Sager, therapy is often needed to break through this kind of defense to allow a couple to deal honestly and openly with each other.

"Most of us have a sort of unwritten contract, including our expectations and promises from and to each other, in an intimate relationship with another person," he said. "But much of the time we either have not been honest enough with ourselves or have been too afraid of hurting a valued relationship to spell out the terms of this contract with the other partner." As part of couple therapy, Dr. Sager frequently asks the two people involved to think through and spell out, as honestly as possible, exactly what they expect from themselves, the other person, and the relationship. The unwritten contract becomes a written one, not in a legal but in a psychological sense. Almost always, this technique serves to clarify a relationship, although it sometimes leads to separation rather than to a closer bond. "If the two unwritten contracts are simply incompatible, and if both partners find compromise impossible, it may be better to terminate the relationship than to continue to torture each other with impossible expectations," he said. "But even when honesty seems to hurt at first, in the long run it will most probably be beneficial. Living with lies is damaging to all concerned."

Is honesty a natural quality that we all possess at birth and that becomes corrupted as we grow older? This is another one of those questions that philosophers, psychologists, and theologians have been pondering through the ages. Most now agree that honesty or dishonesty, as the case may be, is a *learned* quality. "Telling the truth is something that must be learned," wrote German theologian Dietrich Bonhoeffer, who was executed by the Nazis in Germany. He had attempted to go along silently with a regime that was completely abhorrent to him. In the end, he could no longer pretend even though he knew, as the letters he wrote from prison show, that his truthfulness might well cost him his life. But his work has survived him. Indeed, he is one of the few writers whose work done during the Nazi years is now influencing a whole new generation of young Germans.

Scientists and mental-health professionals agree with Bonhoeffer that our attitudes towards the truth are influenced by environment, learning, and parental attitudes. "Babies can't lie," said Dr. Sager. "When a baby is happy, it smiles and coos; when it's miserable, it cries. It conveys feelings exactly the way it feels them. But children are exposed to deception very early on. They see it all around them. Even if their parents genuinely stress honesty in all relationships, there are other ways in which youngsters come in contact with deceptions we not only tolerate but accept. For instance, we have to tell our children that the advertising they see on television is more often than not implicitly inaccurate. They won't become super athletes by eating a certain kind of cereal; and that particular cereal may be loaded with sugar and be bad for their teeth.

"Even if parents attempt to keep all promises, a child soon learns that others don't. A teacher may not, an admired relative may not, a friend may not. Children learn, usually much too soon, that truthfulness is not considered by many an important ingredient in a close relationship. Once a youngster becomes convinced of this, and especially when lying seems to gain temporary advantage and truthfulness does not, patterns of deception may be set up that become increasingly hard to break."

But philosophers and psychologists agree that such patterns must eventually be broken for a person to lead a reasonably happy and constructive life since, in the long run, lying produces its own worst punishment: lack of self-esteem and lack of trust in others. When untruthfulness has become deeply ingrained in a personality, often even years of therapy may not be able to effect the necessary changes.

In most areas of our private and public lives, there is a clear and visible gulf between what is truthful and what is not. We recognize the difference in ourselves and expect others to do the same. But there is one area which may well be looked upon as a territory in between . . . an area where perceived truth and untruth depend on whose side is *(Continued on page 136)*

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being represented . . . and that territory is law and legal practice. Ms. Bok notes that lawyers frequently find themselves in a position of defending a guilty client. They may strongly suspect that the client has committed the illegal acts of which he or she is accused. And yet it's any lawyer's sworn duty to give the client the best possible defense. If the function of the law is to punish the guilty, as well as to clear the innocent, how can this kind of legal practice be considered moral? Ms. Bok feels that many of our laws should be changed so that attorneys are not put in the morally questionable position of having to deal in evasions and half-truths in order to protect clients.

Most attorneys would disagree with her; although the American Bar Association's Committee on Ethics has agreed that there might be situations in which a lawyer confronted with a client who might be a danger to himself or society does indeed face a moral dilemma.

"The law, as practiced in the United States is, under the Constitution, an adversary procedure," said Elga Wasserman, an attorney who also holds a doctorate in chemistry. "There is a difference between hard scientific truth and legal opinion. In the hard sciences, we must prove that a principle is either true or false in the light of our best knowledge beyond any doubt. Guilt and innocence are not easily established, either through laws on the books or by the opinions of jurors and judges. Under our system, a client is innocent until proven guilty *beyond a reasonable doubt.*

"In a criminal case, the prosecution presents those facts which seem to indicate that the accused is guilty, while the defense presents the facts that seem to point to innocence. In a civil case, both sides present the facts that are most advantageous to their own client.

"But everyone understands that neither side can be in possession of the whole truth, and the rules of the game are clearly spelled out. By being able to look at both sides, the jury or the judge is supposed to arrive at the truth.

"There are those who feel that justice is not well served by this method. But, through the ages, we have not found a better system of deciding what's legally true and what isn't.

"Lying on the witness stand is a criminal offense," she says. "There are very few other instances in life where the punishment for a discovered lie is as automatic and as severe as in a court of law. Under most circumstances, liars may lose their reputations, the trust of their fellows, or their self-respect. People who lie in a courtroom may go to jail. Usually, we are able to persuade our client that lying is a poor legal tactic. When faced with a client who insists on perjuring him- or herself, we can and sometimes do drop the case, even in the middle of a proceeding. We don't have to tell the judge why we are quitting, since he usually gets the point," she said.

In our very imperfect world, respect for veracity often seems lost. But psychologists, philosophers, and educators agree that a private as well as public life built on lies is also built on sand. Truthfulness is probably the one virtue that is its own best reward.

Ms. Bok emphasizes this point in her own concluding thought: "Trust and integrity are precious resources," she writes, "easily squandered and hard to regain. They can thrive only on a foundation of respect for veracity." ▽

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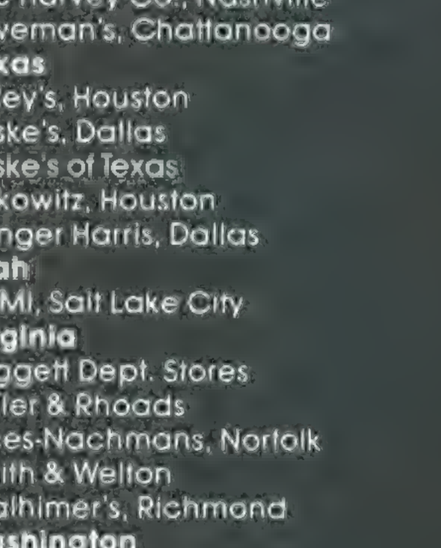

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Between Us

Humor for your health...
tell-it-in-whispers
crime...out-front women

By Lorraine Davis

THE SOUND OF LAUGHTER

Laughing can be the best medicine, and Virginia O. Tooper, Ed.D., actually teaches people to laugh. "After all," she says, "I survived being a substitute teacher in junior high in inner-city schools. . . . What do you do when one of your students gets mad at you and tells the others that you were in a centerfold in "Playboy"? Get upset and tell them it's a lie, or smile and say, 'That's the most absurd thing I ever heard; and I certainly hope no one gets ahold of August of '61.'" A pretty woman, she may never have been seen in "Playboy," but she does know how to get a laugh.

In seminars and workshops for businesspeople, teachers, and health professionals, and in after-dinner talks that move from stand-up comedy to how to "put pain into perspective," Dr. Tooper, a former college professor, is spreading the word about laughter as therapy. Her techniques include how to use humor in dealing with difficult or hostile people, the health benefits of humor, and what people really mean when they say, "Stop me if you've heard this one. . . ." (Dr. Virginia O. Tooper, 7953 Stonehurst Court, Pleasanton CA 94566; 415/462-3470.)

DATELINES. . .

APRIL 1, and subsequent midday Wednesdays this month, "Stages and Styles of Living and Working" round-table discussion series for women in New York University's School of Continuing Education; topics include "tracks" that are "fast, stop and start, many parallel, hidden," and "coming into the station." Information: WATCH, NYU Midtown Center, 11 W. 42 St, NYC 10036; (212) 790-1330.

APRIL 5, in New York's Avery Fisher Hall, concert honoring Rosa Parks, the black woman who twenty-six years ago in Alabama refused to sit in the back of the bus—a move that triggered the Civil Rights Movement of the 'sixties; sponsors are District 1199, National Union of Hospital and Health Care Employees, as part of Bread and Roses cultural project.

APRIL 11, annual conference of Barnard Women's Center discusses forces that control American women's lives: mechanisms, role of the right wing, extent of women's complicity in their own control. Photography exhibit, "Generation of Women: Private Lives," will show works from families' albums, 1860s to present, gathered by Women's Studies department, Jersey City State College. Conference ends with excerpts from Eve Merriam's dramatic piece "And I Ain't Finished Yet." Registration: Women's Center, Barnard College, NYC 10027; (212) 280-2067.

APRIL 25, New York YWCA Women's Center, day-long conference and workshops on "Aging: A Woman's Issue," to develop recommendations for legislative and public policy changes, in preparation for state conference in May and White House conference next winter. To register: Call NYC Commission on the Status of Women, one of the co-sponsors, at (212) 566-3832.

DIAL-A-PAL IN BUSINESS

"Networking" may be just a trendy word for "using your contacts," but it can give an important assist to anyone's career. Now, public-relations woman Jane Heim has come up with a national "Directory of Working Women" with names, job titles, and addresses of hundreds of businesswomen, all over the country, who are willing to share their experiences with others. ($5 from A. Jane Heim & Associates, 1228 S. Cardinal, Naperville IL 60540). As a spinoff, Ms. Heim and her staff have also established Working Women's National Network Clearinghouse, a no-charge telephone service that will answer questions, match the caller up with a woman who has the expertise she needs. Call (312) 420-8118; mailed info, $2.

FIRST FEMMES

Did you know the first syndicated woman cartoonist was Dale Messick, creator in 1940 of Brenda Starr? Changing her name from Dalia, she submitted cartoons by mail to avoid male prejudice. Or that the first female clown in Ringling Brothers and Barnum & Bailey Circus went there in 1969 as a speech-pathology researcher studying clowns' non-verbal communication? Or that the first woman baseball player on an organized male team, Virne Beatrice "Jackie" Mitchell (born 1904), struck out both Lou Gehrig and Babe Ruth in an exhibition game with the New York Yankees? These and other riveting facts are in "First of All: Significant 'Firsts' by American Women," by Joan McCullough (Holt, Rinehart, Winston).

THE CRIME THAT NEEDS A NAME

"White-collar crime" refers to illegal actions—usually theft—by seemingly respectable office workers; but what shall we call that other crime so often the secret of the outwardly upright: domestic violence? The YWCA of the U.S.A. held a consultation on this national problem of men who feel entitled to physically abuse the women in their lives.

Ruth Curry, a consultant on women's issues to the Y's National Board, said the root causes of men's woman-slamming are unemployment, violence as a way of life, subordination of women as a way of life, and institutional racism. She said that sixty-two thousand women and their children have already been helped by asylum or counseling in YWCA shelters, but they were only 20 percent of those who applied for aid.

June H. Zeitlin, former director of the U.S. Department of Health and Human Resource's Office on Domestic Violence, (now the Administration for Children, Youth, and Families), said that, when the first bill on this subject was introduced in Congress in 1977, one (male) legislator asked whether it referred to "terrorism at airports." Even after the prevalence of wife-beating was understood, federal lawmakers often ducked behind the "it's up to the states" blind; no bill has been passed, though one is pending in Congress now. The department has so far set up a national clearinghouse for information on domestic violence, funded four advocacy projects and a Center for Women Policy Studies, produced resource materials, and begun a national survey on wife abuse.

The Y has already completed one such survey detailing the plight of the twenty million U.S. women who are abused by their men each year; and 135 individual YWCAs in forty-three states have Battered Women's Programs.

In Bridgeport, Connecticut, women have formed the Committee of 100, each of them donating at least one hundred dollars per year to the Y's Helping Women Program. This move to a personal dollar commitment by leading women in the community has inspired more traditional sources of support to help the Bridgeport Ys beaten-wives program, too. This kind of action can aid those 80 percent who until now have been turned away from shelters because of a lack of funds.

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TAXES

How IRS sees your treasures

Help in tallying household items

BY JULIAN BLOCK

If your home suffers property damage or destruction because of a fire, flood, or some other mishap or if you are the victim of a burglary or robbery, the Internal Revenue Service can help with a tax deduction to ease the pain. But if the Revenue Service questions your casualty or theft-loss deduction, you must be able to prove (1) what the damaged or missing items originally cost you, (2) what they were worth just before the theft or casualty, and (3) what they would be worth after a casualty taking any property damage into account.

Chances are you would not have adequate records to back up your deductions and could at best rely only on estimates. That's assuming you could even recall, for instance, all of those valuable and not-so-valuable belongings stored in your closets and cabinets. Unfortunately, when an Internal Revenue agent runs into unsupported estimates that help reduce taxes, his usual reaction is to disallow or reduce them. But the tax man is well aware of your problem and has some valuable help to offer that may ease your mind.

Your local IRS office has available a free Disaster and Casualty Loss Workbook (Publication 584) that is designed to help you to determine the amount of a casualty or theft-loss deduction for household goods and personal property. You can use this handy booklet to list your possessions on a room-by-room basis. It has separate sheets for the entrance hall, living room, kitchen, and other rooms, and it lists belongings generally found in each area. For instance, the listing for the entrance-hall sheet starts with chairs and ends with umbrella stands. Alongside each item are spaces in which to record the number, date acquired, cost, value at time of loss, and amount of loss.

Even if you never need to calculate a casualty or theft loss, this booklet will help you to inventory your household goods and personal property. It can turn out to be invaluable when, for example, you want to reconsider the amount of your insurance coverage, file an insurance claim, or merely plan to move.

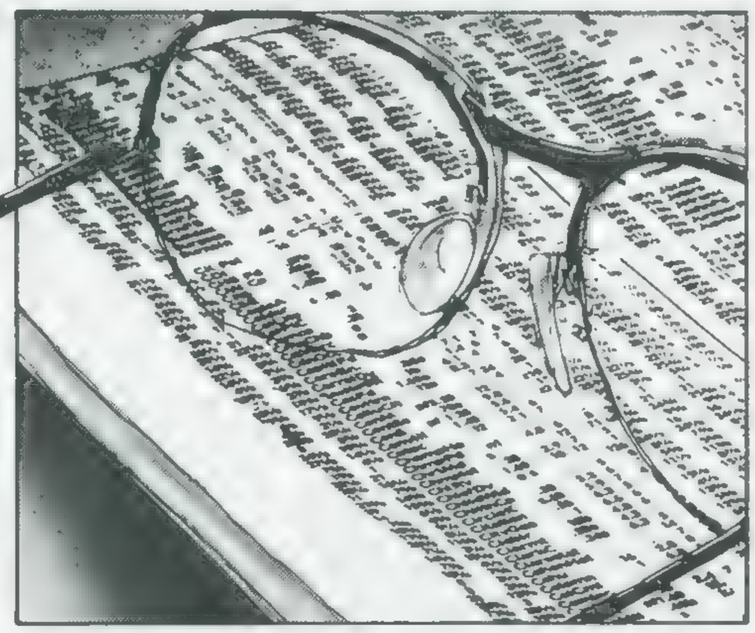
It's not a simple project to list all your possessions, their cost, and other details after a theft or fire. When you prepare or update an inventory, make several copies and keep at least one copy in a place other than your home—preferably, your bank safe-deposit box.

EDITOR'S NOTE: *Julian Block's new book is "Tax Saving: A Year-Round Guide."*

If we had only one thing to keep us beautiful on a desert isle, it would be **Monoi de Tahiti**, a milky concoction of pure coconut oil and pressed polynesian flowers/ we'd comb it through our hair, massage it all over to gleam up our faces and bodies/ even put a fragrant drop or two in the pool we bathe in/ **Monoi de Tahiti**/ $15/ in the gilded cage on 1/ 10 west 57th/new york 10019

HENRI BENDEL

Lugene means optical excellence.



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Gail Jones lost 22 pounds

and a lot of essential vitamins and iron.

While Gail Jones was busy cutting down on calories, she was also cutting down on important vitamins and iron. She should have known about Femiron® Multi-Vitamins and Iron.

Just one Femiron tablet each day has essential vitamins like A, C, D and the B complex. Plus all the iron needed to guard against iron-deficiency anemia.

Diet all you want. But for extra protection, take Femiron® Multi-Vitamins and Iron. You won't lose anything except weight.

Shaping up for bathing suits, endurance, strength. Doctors' views on skin caring

MORE TO SKIN CARE THAN VANITY

Nothing reflects mental and physical condition like the appearance of your skin, say the authors of "The Skin Book: Looking and Feeling Your Best Through Proper Skin Care" (Macmillan). Arnold W. Klein, M.D., and James H. Sternberg, M.D., assistant professors of dermatology at the UCLA Medical Center, have put together (with Paul Bernstein) a wide-range compendium on skin that aims to solve the mystery of having—and keeping—healthy, smooth-looking skin.

The doctors answer such commonly asked questions as: How does skin function? What is the best way of keeping hair and nails in top condition? Does too much sunlight cause skin to age prematurely? (The answer, a resounding "yes," about which you can read more on page 259.)

There are also chapters on cosmetics and the special needs of black women. "The Skin Book" not only offers the reader the latest word in skin information, it offers honest beauty advice, too.

BURNING BODY FAT

According to fitness pro Covert Bailey, head of the Bailey Clinic and author of the very popular *Fit or Fat?* (Houghton Mifflin), if muscles are not exercised each day, consumed calories will convert to fat, eventually replacing and surrounding muscle. (You can have too much fat—men on the average have 15 percent body fat, women have 22 percent—without necessarily being overweight.)

TO GET FIT FASTER, EXERCISE LONGER, NOT HARDER

Bailey argues against special diets and spot-reducing, assuring readers that weight will decrease once the body acclimates to short daily workouts. "Exercise," says Bailey, "raises the metabolic rate, increases production of calorie-consuming enzymes inside the muscle, and burns more fats." Bailey makes a case for a patient approach to fitness: body shape and muscle tone will improve once your body has adjusted to exercise.

RUNNING: ONE ALTERNATIVE

People who are too "shy" to do strenuous exercise or to play skill-demanding sports in front of others may benefit from *Speedwalking* (G.P. Putnam's Sons), a modified, less demanding form of racewalking, developed by fitness expert Lilian Rowen (with D.S. Laiken), while Rowen was recovering from a jogging injury. This is a total-body exercise, especially good for avid walkers who like to stroll but who need a technique to speed them up for a good aerobic workout.

The plus of speedwalking: it gives you a runner's workout without jarring your body or stressing your muscles and joints.

THE MAIDENFORM WOMAN.
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Elegant
with delicate scalloped lace. Sophisticated yet provocative.
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part of a whole collection of Sweet Nothings.
In a sea of colors.
Sweet Nothings by Maidenform
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When you're well cared for, it shows.

Because there's never enough time in the day.

collage: make-up simplified

Finally. A make-up system that figures out your best look. Which base, blush, lipstick and eye make-up are right for you? Which colors work together? Collage tells you. It's make-up you can be sure of. A system that is simple. Formulated to last all day long. Quite reasonable. And simply beautiful. Collage. Bonne Bell made it to end some of the clutter in your busy life.

THE COLLAGE SYSTEM • HOW TO START

Always pick the shade of Moisture Base Make-up that is closest to your natural complexion. Then coordinate the shades of Blush, Eye Shadow, Pencil, Mascara and Lipstick to suit your individual taste. That's the beauty of **collage**—it's Make-up simplified—yet unique.

Product	Moisture Base Make-Up	All Day Blush	Eye Shadow Collection	Precision Eye Pencil	Lash Conditioning Mascara	Moisture Seal Lipstick
Dark ← Shades → Light	Base One Ivory	Apricot	Collection I Rose to Brown	Brown	Brown	Pink Spice
	Base Two Fawn					Beige Shimmer
	Base Three Beige	Plum	Collection II Blue to Burgundy	Navy	Black Brown	Misty Mauve
	Base Four Tawny					Spiced Mocha
	Base Five Nougat	Bronze	Collection III Blue to Gray	Charcoal	Black	Frosted Cognac
	Base Six Carmel					Cherry Glaze

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LEATHER! ...the luxe and looks of Italian leather. It's here. On Rodeo Drive, Michigan Avenue, Worth Avenue. All over the country. One doesn't have to search all over the Montenapoleone in Milan or on the Via Condotti in Rome to discover the finest leather goods from Italy. Just walk on Park, Fifth or Madison Avenue! Explore the malls in Houston and Washington DC. It's all at the American woman's fingertips. And when it comes to fashion...who could better design luxury quality leather goods to accessorize Italian ready-to-wear than the Italians themselves?

Leather Goods from Italy

The Art of Italian Leather

Where did it all begin? The first leather objects were found in the monasteries. Books of chorales and church texts. Covered missals and relic cases.

During the11th century,Matilde, the Marchioness of Tuscany and Canossa designed, with the assistance of local craftsmen, the first small purse or pouch. Made of the supplest leather, she used it to carry alms for the poor. These pouches, referred to as scarselle, soon appeared in many shapes ... decorated with gems, tassels, ribbons, or flowers.

Leather guilds arose in the 14th century and created the first "designer" handbags! Since work was actually executed in the presence of judges, each master craftsman signed his own work to distinguish it from others. The age of specialization began long before this century.

Leather had a utilitarian character until the 17th century... saddlery, footwear, bags for multi-uses and jerkins for outerwear. And at that point, there began a unisex tradition— both men and women toted handbags.

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Italy, we salute your consummate artistry
in leather. We are proud of our extensive collections
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And the Craftsmanship Continues...

In modern times, Italian leather craftsmanship is still unparalleled. The art of hand-working leather is passed down from generation to generation. Since Italy's factories are modest in size, the exquisite, old hand-worked tradition of superior quality is consistently preserved. (There are some 3,800 firms employing 50,000 workers.)

Half of all leather goods produced in Italy travel to world-wide markets. And, the success of well-known names (identified not only by signatures, but by fabrics, colorations and closings), has exploded across the United States.

Luggage (all kinds of shapes!), briefcases, handbags, belts, attaché cases, portfolios, cigarette cases, eyeglass cases, change purses, credit card cases and personal leather goods — now they are found not only in boutiques around the country, but in major department stores, which have created their very own leather goods boutiques. Here

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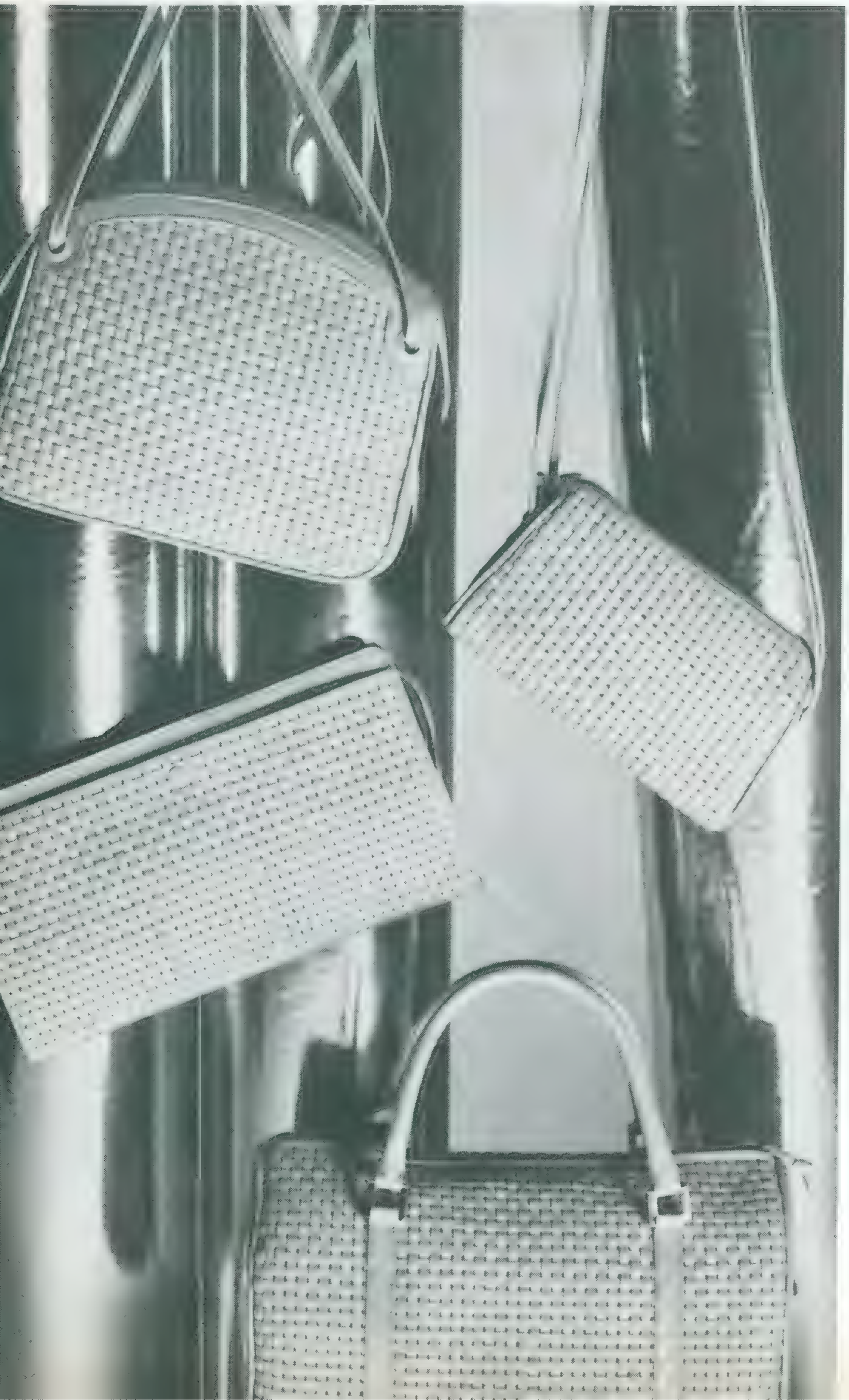
Two bags from our collection of fine Italian leathers.

jordan marsh
A unit of Allied Stores FLORIDA

Leather Goods from Italy

Four examples of exquisite
Florentine hand-woven
leather from our collection.



the American woman can find the creative designs, superb workmanship and distinctive fashion sense of the most renowned Italian leather artisans.

Italian Leather: the Fashion News

The excitement from Italy for Spring/Summer 1981 is found in two explicitly cogent words: *texture* and *contrast*. Imagine leather shirred, gathered, pleated, braided or draped! Think of combinations of leather with reptile or suede! And naturally smooth skins that are stamped, printed, pitted and grained.

Quality and style *con brio!* That's what Italian leathers are all about. The luxe-plus looks are matte calfskin braided with shiny lizard, patterned calfskin, sueded moiré, braided kidskin, geometric patterned frosted leather. There's ostrich and emu to lend an elegance not glimpsed in centuries.

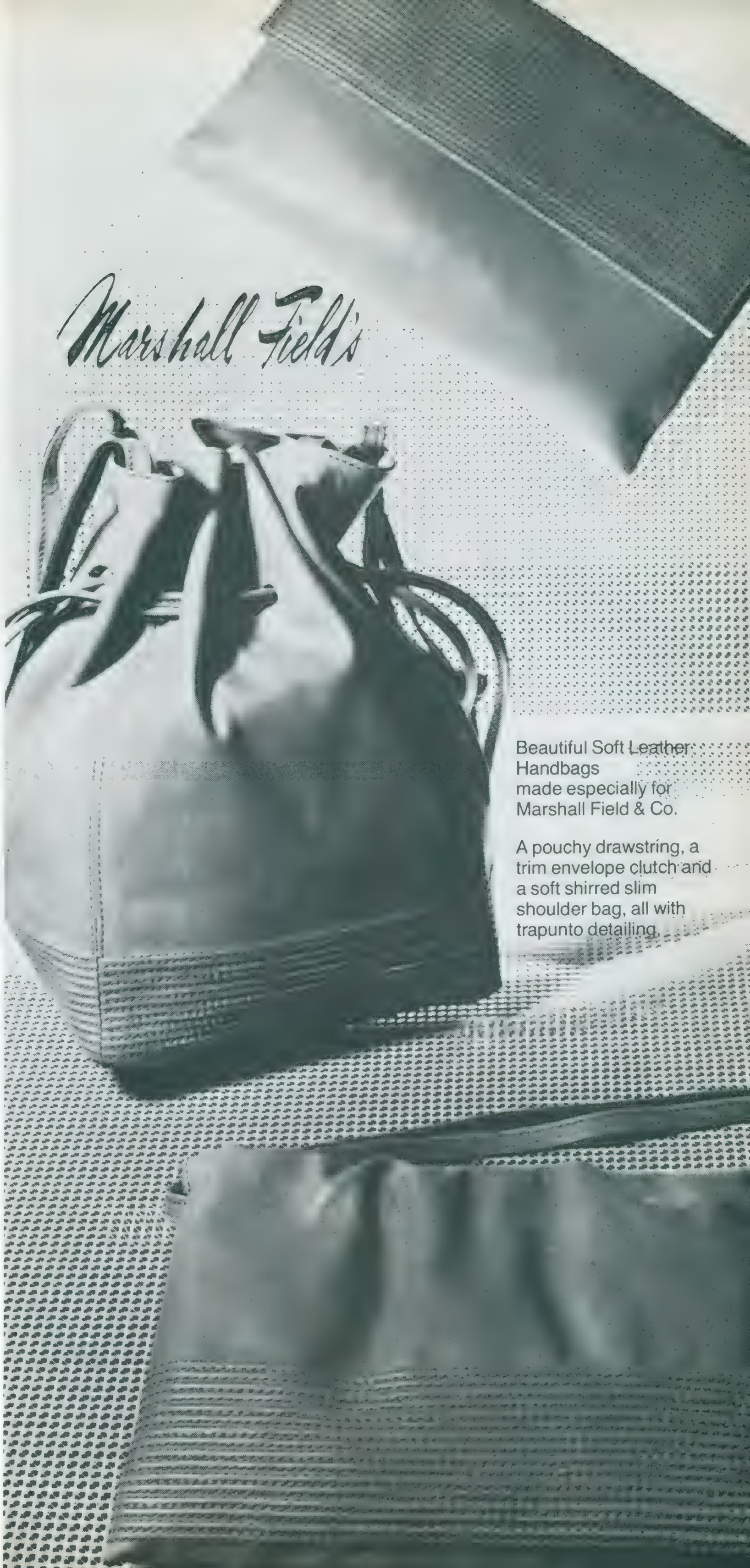
The handbag silhouette is either pouchy or more structured than witnessed in a long time. Look for the scaled-down tote, clutches with convertible straps, camera cases softened, hobo shapes, buckets and half-melon styles. Plus the structured bag updated.

Colors are delicious. Leathers in softened shades of pink, butterscotch, terracotta, yellow. Depth tones of oxblood red and darkest green ... undoubtedly taken from the grape!

Details on Italian leather goods are given as much care as the skins themselves. Trimmings, closures and hardware will offer grosgrain bindings, ceramic ball connections, art deco ceramic clasps, rhodoid frames, micron gilded closings and buckles.

The New Smaller Accessories

"Executive" leather goods from Italy for men and women stress organization for the business or professional person. Carrying cases, attachés and briefcases feature wonderful hidden surprises ... slots for credit and business cards, pen holders, attachéd key chains, removeable lap desks, interior file cases, portfolios that unsnap or slide out, *plus* different sizes for women.



Beautiful Soft Leather Handbags made especially for Marshall Field & Co.

A pouchy drawstring, a trim envelope clutch and a soft shirred slim shoulder bag, all with trapunto detailing.

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SAKS-JANDEL
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Leather Goods from Italy

Reptile and leather belts for both men and women vary from widest to narrowest widths. The color range starts with A for azure through Y for yellow, a new neutral shade. There are standard and signature buckles.

Look for new techniques in makeup cases, agendas for date and address books, credit card cases, reminder pad holders and calendars.

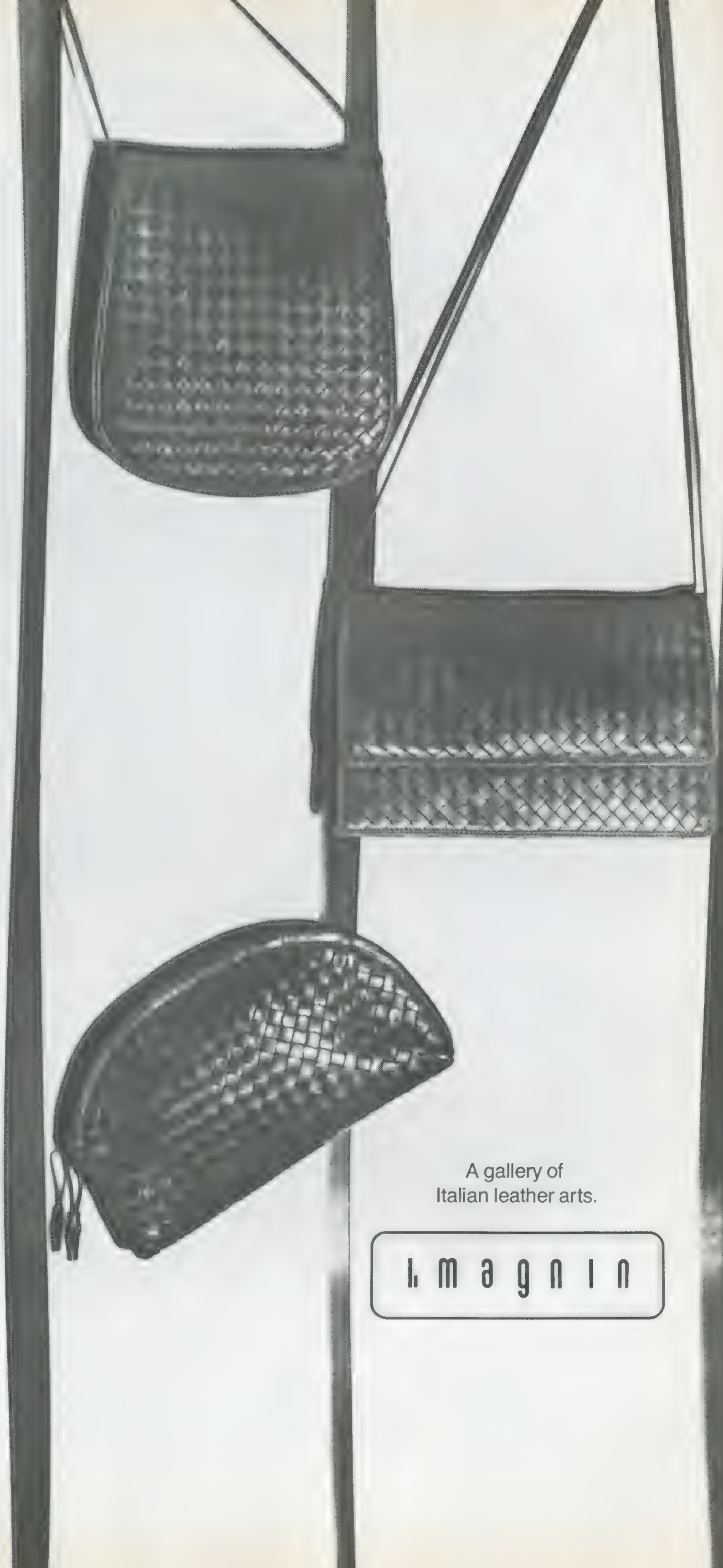
There has been a strong emergence of luxury-quality leather goods from Italy. Not only from the well-known designer names, but now there are new manufacturers with the same excellent standards and skills, all concentrating on fresh styling, exciting shapes, new skins at all price levels.

The quintessential characteristic of Italian leather goods is in its artisanry. Because of this unique craftmanship, these durable and luxurious leather goods are at the vanguard of Italy's exports today.

Italian Leather– Becoming an American Tradition

The finest department stores all across America are now proudly displaying and selling Italian leathers. They understand, appreciate the innovative creativity emanating from Italy and feature it in their collections.

We salute:
Bloomingdale's, Marshall Field's, Saks-Jandel, Jordan Marsh/FL, I. Magnin, Sakowitz, Bergdorf Goodman, J.L. Hudson, Dayton's, Nan Duskin, Kaufmann's and other fine stores in the United States, who are in the forefront of making Italian leather a great American tradition.



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PROBLEM SOLVER

To make your oily skin clear and smooth, you need to have a perfect balance of oil and water.

Now Charles of the Ritz offers a day and a night formula, each created under dermatological guidance, to balance oily skin. Two Performers that *work as partners* to give your skin a clear, shine-free finish.

Each day, apply T-Zone Controller to oily areas. This fragrance-free, dual-phase liquid barrier *prevents* oil breakthrough and shine for 8 hours. And it helps tighten pores for a smooth finish.

At night, apply Oil Dissolving Night Formula, a 100% oil-free, fragrance-free skin protectant that *dilutes* surface oils. So they can be easily and thoroughly removed the following morning.

Let a Charles of the Ritz beauty specialist help you choose the program that's just right for you. And help your skin outdo itself.

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A DELECTABLE COOKBOOK FOR ALL LOVERS OF EXCITING FOOD

FOOD IN VOGUE BY MAXIME DE LA FALAISE

This beguiling collection from the pages of VOGUE emphasizes dishes that reflect the individuality of cooks—both amateur and professional—who have adapted and improvised on classic European techniques, and have created their own eye-catching and palate-pleasing cuisine. Spiced with entrées from the tables of celebrities, FOOD IN VOGUE includes a section of sensational ideas for planning menus—brunch to supper.

A sampling of the book's contents:

Marie-Pierre di Cicco's *Caviar Pie*

Denise Bouché's *Clear Tomato Soup*

Nancy Kissinger's *Basque Omelette*

Brooke Astor's *Chicken Suzanne*

Joan Fontaine's *Curried Tomatoes*

Peggy d'Uzès's *Soufflé de Pamplemousses*

Geoffrey Beene's *Creole Gumbo*

Mica Ertegun's *Imam Bayildi*

Cristina Ford's *Spaghetti alla Carbonara*

Nan Kempner's *Cold Lemon Soufflé*

Pat Buckley's *Mussel Soup*

Kenneth J. Lane's *Nova Scotia Crêpes*

Francesco Scavullo's *Fillets of Haddock*

Amanda Burden's *Barbecued Squab*

Clare Boothe Luce's *Consommé à la Duchesse*

Jacqueline Onassis's *Gratinéed Spinach*

Happy Rockefeller's *New York State Flat Apple Pie*

Betsy Bloomingdale's *Fresh Coconut Pudding*

Virgil Thomson's *Raw Spinach Soup*

Agnes Moorehead's *Sliced Beef Tenderloin on Toast*

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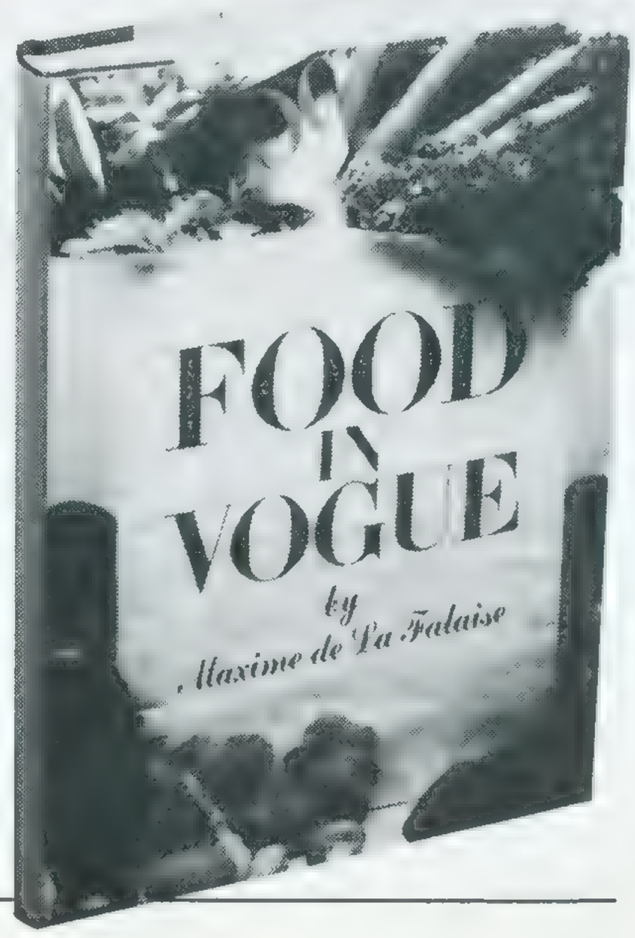

USEFUL EGG TIPS:

Boiled eggs taste better when water is salted. . . the taste goes through the shell.
Furious boiling toughens the whites of boiled eggs—simmer instead.
Egg whites beat faster and stiffer if done one at a time in a vessel barely wider than the beater.
A raw egg that floats in water is not fresh.
Moonshine eggs were so called because the moon is said to be made of cheese—they are lightly baked, with grated cheese above and below.

In minutes each morning and night, you can help your dry skin perform beautifully. With a program that's a real

FACE SAVER

To make your dry complexion look and feel smooth, your skin needs a perfect balance of oil and water.

Now Charles of the Ritz offers two Performers that *work as partners* to balance and protect dry skin. So thoroughly tested and effective, they've actually been classified as skin protectants by the Federal Drug Administration.

Each morning, apply Moisture Balancing DayCare. It *relieves* irritation, tautness and flaking. And becomes an invisible protector that lets you face the day confidently.

Each evening, apply Optimum Balance, a highly active moisture complex that *soothes* dryness and *relieves* chapping and peeling. Prevents dryness-caused wrinkles. Helps reduce aging caused by overexposure to the sun.

Let a Charles of the Ritz beauty specialist help you choose the program that's just right for you. And help your skin outdo itself.

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Prescribed SkinCare.
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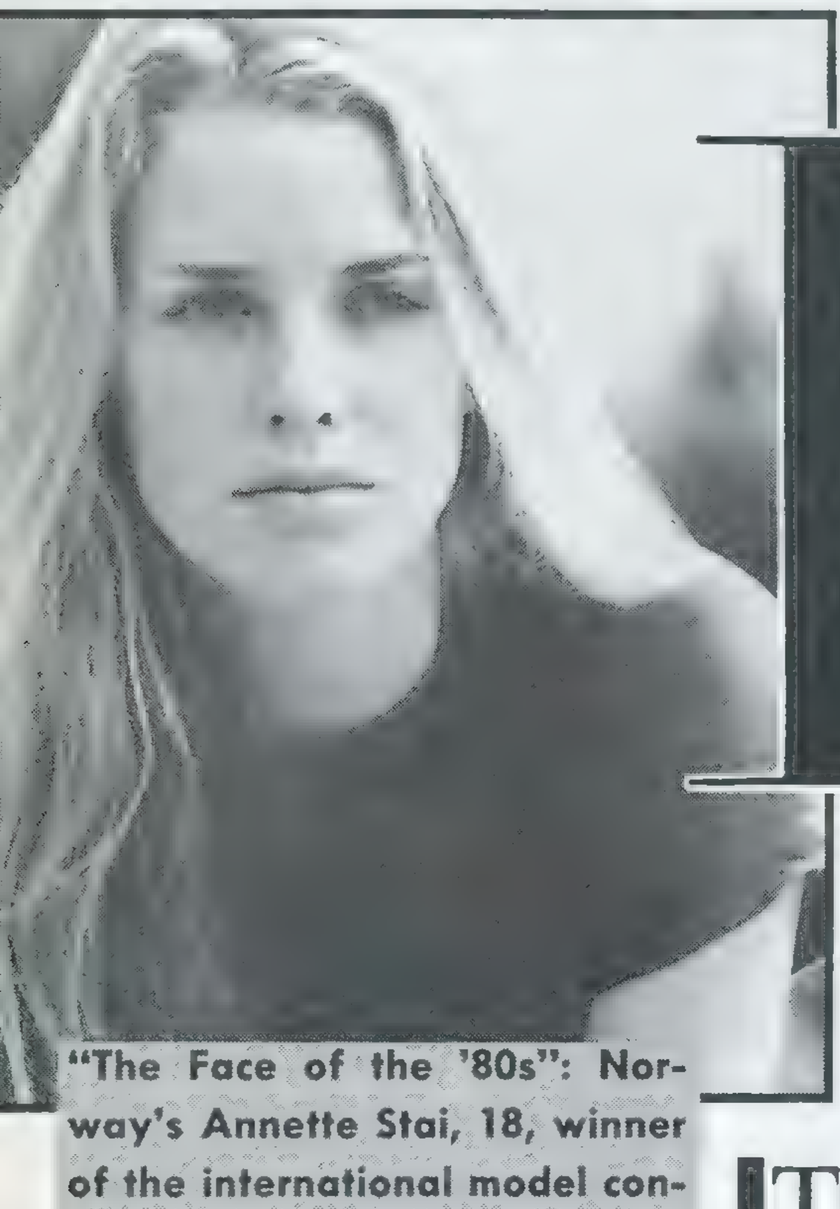
Beauty Now

What turned up in the search for "the look of the '80s"? A new fresher, fitter beauty...



"The Face of the '80s": Norway's Annette Stai, 18, winner of the international model contest in Monte Carlo last year

ate last year, at the Hotel de Paris in Monte Carlo, "the face of the '80s" was chosen from twenty beautiful girls from twenty different countries. Correspondent Mary Russell reports: "The first surprise was the very 'different-ness' of the girls. And their intelligence. Each had very distinct ideas about why she was there, what she wanted out of life. There were no joggers or health addicts in the group. It's as if health were a *fait accompli.* They understand diet, exercise, and discipline. These '80s girls are more sure of themselves; they model themselves on a more intelligent image, want to do more than 'just be a face.' They are ambitious, more interested in acting than in selling a product.

"The face of the '80s is a face of elegant individuality. The winner, Annette Stai from Norway *(at left),* is a classic tall, fresh, blue-eyed blond, perhaps because in the United States it is the all-American look that sells. But some girls were not tall, many were dark. Two dark girls were runners up: Canada's Laura Morton and Italy's Patricia Pilotti. What came out of all this was a feeling that we're going towards a new sophistication combined with intelligent simplicity. And a new appreciation of the rounder, more womanly figure, with definite breasts and hips."

There's new appreciation of the more womanly figure, with definite breasts, hips

These are the finalists, culled from a world search, and they look less like a crew of fledgling models than a field-hockey team or two. Fresh-faced, fit, and individual. "Very healthy, well-mannered and thoughtful about their careers," said contest sponsor Eileen Ford. (Other sponsors: Merle Norman Cosmetics, Gerard Jewels, Monte Carlo's Société des Bains de Mer.)

"The face of the '80s" (circled at left) has a body. And what a body! Big (5'10"), broad-shouldered and bosomy, she's a crackerjack on skis and horseback. Eileen Ford says, "The body of the '80s is firm, well-muscled. Today's woman has to be fit."

Interview with a beauty maker

Ford Model Agency's Eileen and Jerry Ford have been picking the winners for years, so it was perfectly natural that they produce a contest to find the "face of the '80s." Winners were chosen from the finalists by a jury of model agents from all over the world. What were they looking for? Eileen Ford said, "The face of the '80s has to be one the woman of the '80s can identify with: a face that's strong, healthy, beautiful, that shows inner strength. Unhealthy looks won't sell to today's woman. She wants to see a face that reflects herself. And she *has* to be healthy because today's woman holds down two jobs, at work and at home.

"Women today, as working women making decisions, determine for themselves what they want. Look at the fashion success of ruffles! As for the body of the '80s, look at the proliferation of gym classes, of self-improvement classes. Firm, well-muscled bodies are what's in store, what's *here.*"

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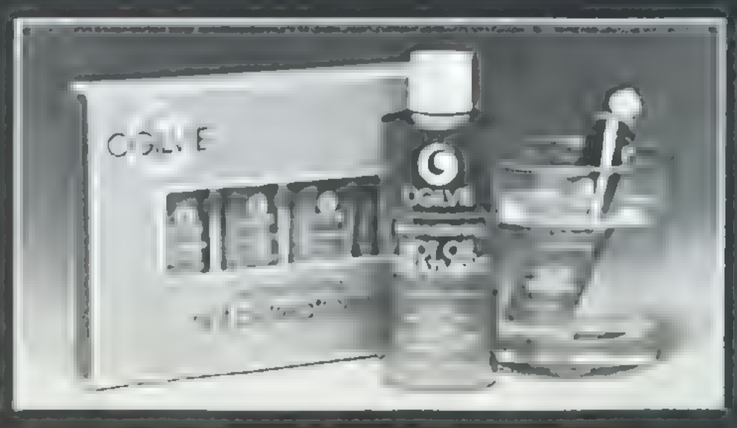

So see for yourself. There's nothing like Ogilvie Hot Oil Treatment for naturally soft, lustrous results.

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It's for women who love the indulgence of being showered with diamond lace and sheer, dazzling color. Gown in misty iris, champagne, white or black for sizes P,S,M. From a collection we call Queen of Diamonds, $36. By Rosa Puleo-Szule for Lily of France.

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Talking about... Collecting

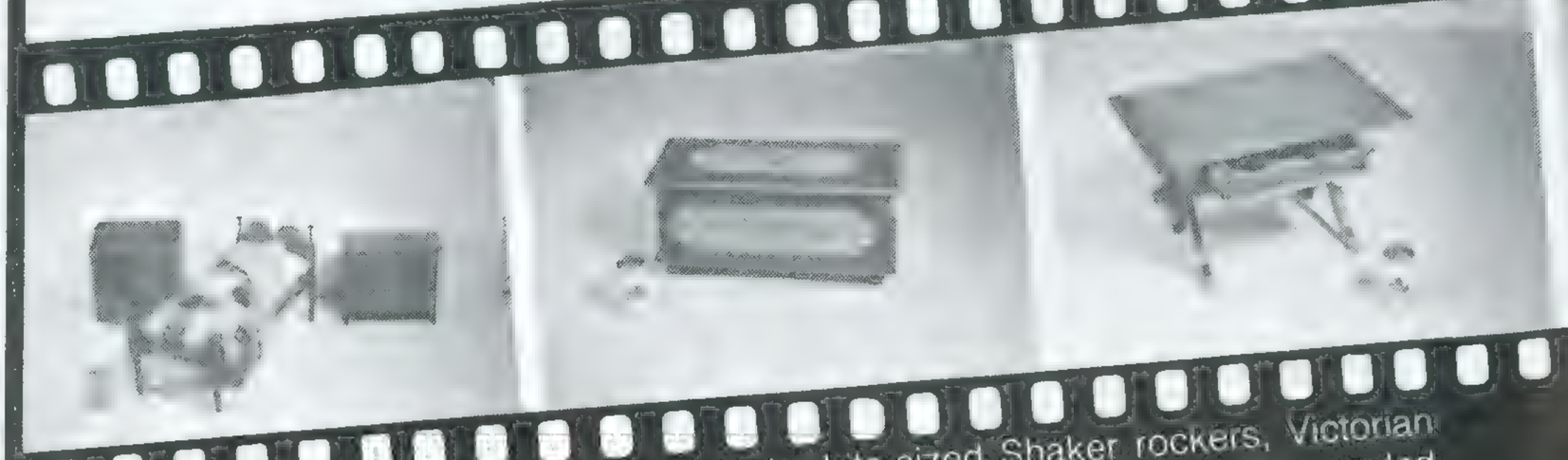
Auction outpost...little treasures... one woman's sparkling legacy

By Judith Goldman

The eccentric, one-of-a-kind furniture Antonio Gaudí made for Casa Calvet (armchair, *left*) and other houses he designed was hard to see outside his native Catalonia. Now available, the beautifully made, very expensive reproductions of this visionary architect's turn-of-the-century pieces: gilded mirrors that curve like cresting waves, anthropomorphic chairs ready to spring into action; Brooks Jackson Gallery Iolas, NYC.

DON'T MISS:

The continuing expansion of Sotheby Parke Bernet New York, with increasing specialization. Renovated and renamed, the old PB-84 opens this month as Sotheby's Eighty-Fourth Street Galleries. Its specialty is acting as the "Switzerland of the auction trade": selling books, autographs, coins, stamps—objects that fit in pockets, cross borders, and attract conservative collectors. Their first sale—the late Joseph M. Roebling's manuscripts and letters relating to the American Revolution, Colonial settlements, and pirates. Included in April 15 sale: letters et al. signed by George Washington, John Hancock, Alexander Hamilton, Captain Kidd.



Small wonders

Artisans display miniaturia: bite-sized Shaker rockers, Victorian sofas, wheel-turned pottery, crystal and hand-blown glass, scaled one inch to one foot. At the third annual sales exhibition and auction of The International Guild of Miniature Artisans, New York Statler, April 25–26.

("Collecting" continued on page 152)

SKIN LIFE VIRTUALLY DUPLICATES THE FLUID THAT KEEPS SKIN YOUNG.

Helena Rubinstein has found a way to compensate for what time and Nature take away from your skin. With G.A.M.*, an exclusive ingredient of Skin Life.

G.A.M. was developed in France after six years of intensive cosmetic laboratory research and testing. Today, its unique benefits are available in America.

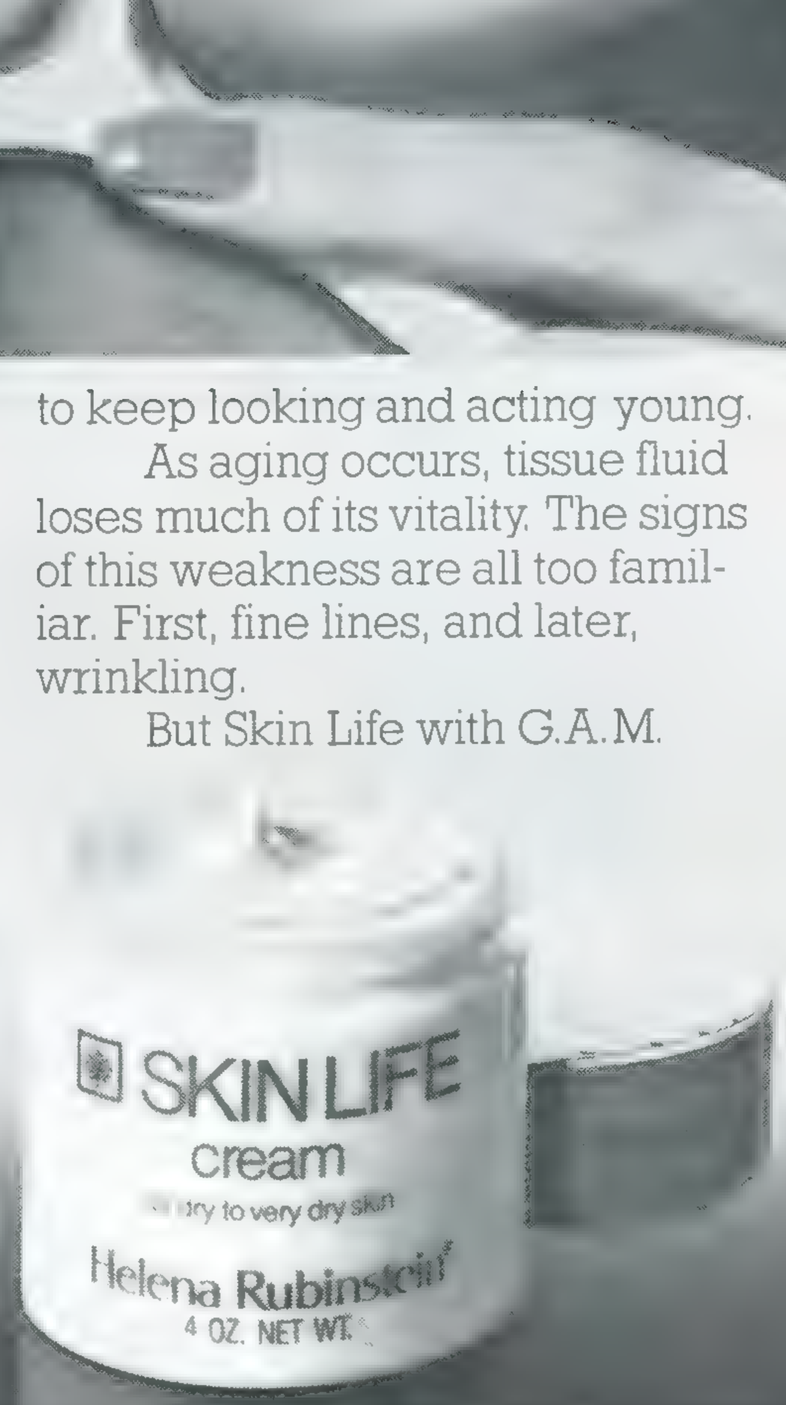
G.A.M. is virtually identical to the youthful tissue fluids. Fluids which contain the nutritive material skin needs to regenerate itself... to keep looking and acting young.

As aging occurs, tissue fluid loses much of its vitality. The signs of this weakness are all too familiar. First, fine lines, and later, wrinkling.

But Skin Life with G.A.M. takes over where Nature left off. Working at the basal layers to create an environment that helps generate healthy, new skin cells. Cells that then travel to the surface to produce a younger, softer looking complexion.

And Skin Life also contains special surface moisturizers and protectants to help maintain the dewy freshness and youthful texture that G.A.M. nurtures.

Skin Life with G.A.M. Only by Helena Rubinstein.



* Helena Rubinstein's exclusive formula of Glyco-lipo Proteins and Amniotic Extracts.

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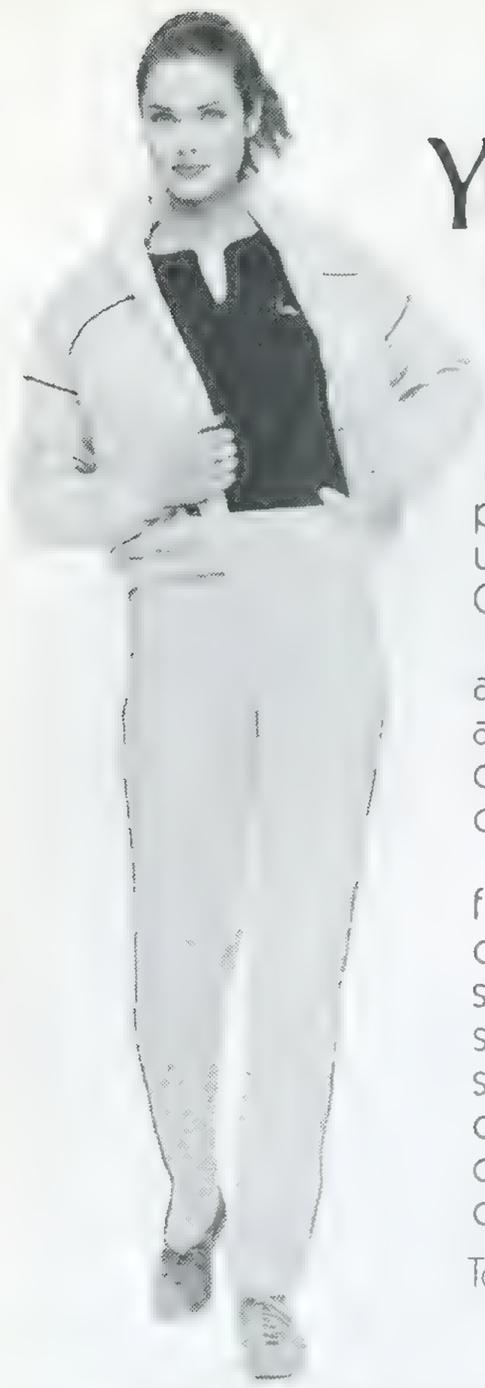
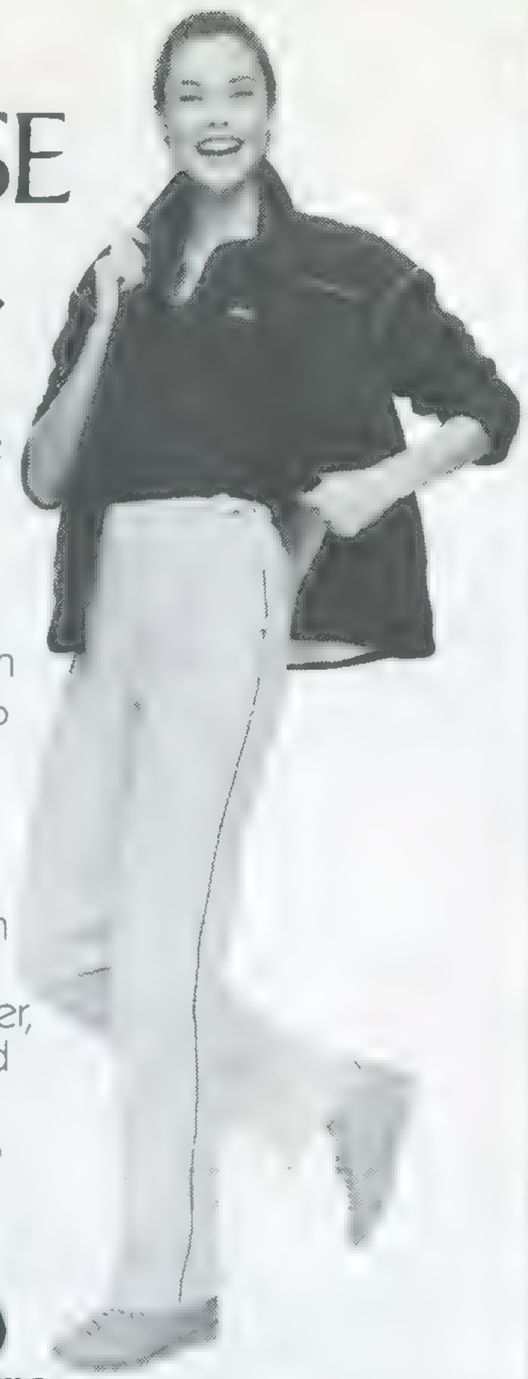


EXERCISE YOUR SENSE OF STYLE.



Here's a line of signature active wear that looks terrific anywhere. From Nickolaus, the people who've helped shape up thousands at our Exercise Centers.

Our fashions have no artificial ingredients. All come in a fabulous new fabric of 100% cotton for natural comfort and care.

Shown here: a smart slit-front sleeveless top. Richly quilted jackets come lined with soft flannel. There's a snappy, snap-front bomber. And a longer, straight style to be worn belted or open. The pants have a drawstring waist and criss-cross cut for perfect fit.

Top Form by Nickolaus Exercise

Clothes come in two delicious colors: Vanilla and Chocolate. Women's sizes P,S,M,L. Send check or money order (Top $24.95, Pants $49.95, Bomber or Wrap Jacket $100 plus $2 shipping and handling) with name, address, size and color to. Nickolaus Exercise, TOP FORM DEPT. D15, 295 Madison Ave., NY, NY 10017. MasterCard and Visa accepted. NYC residents, add 8%, NY State 7%. All items are covered by the Nickolaus refund policy.

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YOU'LL BE HEAD OVER HEELS ABOUT YOU.

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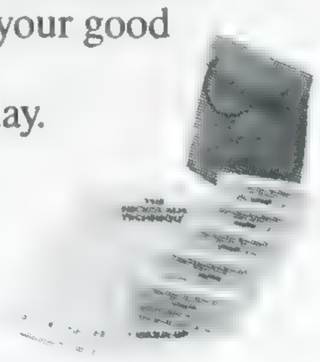
Each 15-minute tape includes its own detailed, illustrated booklet which shows exactly how to do each exercise.

The Nickolaus Technique is endorsed by the New York Times and Good Housekeeping as well as medical experts. So exercise your good judgement. Send for the Exercise Bag today.



Prices for tapes are:
Any 1—$12.00.
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or get all 5 for just $50.00.

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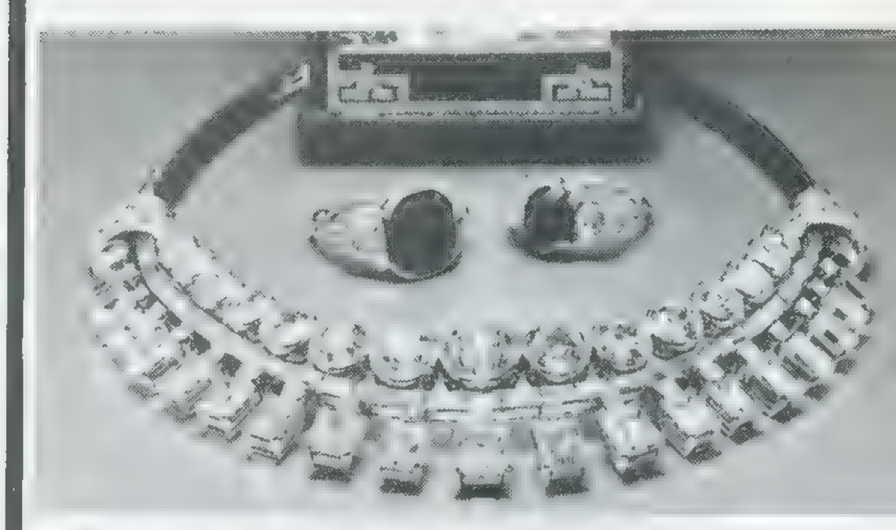
New York, N.Y. 10017

(NYC residents, add 8% tax, NY State, 7%. Visa and MasterCard accepted on orders over $15.00.)

COLLECTING

(Continued from page 150)



SPLENDID SALE

"The priceless temptation of art gives one everything—delectable stings, a hint of pepper and sun. . . ." Frenchman Georges Lurcy enjoyed everything he collected. He lived opulently amidst his Sèvres and Meissen porcelain, fine French furniture, and pictures by Dégas, Gauguin, Picasso, and Renoir, and entertained lavishly in a Fifth Avenue townhouse. He was proud of his possessions and before his death in 1953 said, "What a beautiful sale they will make." They did. Everyone attended—seventeen hundred people, including every important collector from Chester Dale to Robert Lehman—everyone except Georges Lurcy's widow, who had fought the sale in court and barred auctioneers from her home.

The sale over and successful, everyone forgot about Mrs. Lurcy. Last year, she died; and this month, in an ironic twist, the last of the Lurcy legacy goes on the block. On April 14 Sotheby Parke Bernet New York sells Mrs. Lurcy's diamonds and pearls. Among the mainly Art Deco pieces: a platinum, emerald, and diamond bracelet by Van Cleef & Arpels; a platinum and diamond necklace *(above)*; and a diamond and natural-pearl brooch, circa 1900, by Cartier.

AUCTIONS—PLUS

"Art & Auction" magazine, the only publication devoted solely to auctions, is literate, thoughtful, precisely edited. It doesn't adopt a tipster's tone and seldom runs dreary price lists that send readers into a fast stupor. Each issue includes a calendar of forthcoming North American and European sales, highlights important lots, reports on past sales, and reviews books. The writing is lively and informed; the reporting is selective. "Art & Auction" cuts through all the ballyhoo, sticks to the facts (published ten times yearly by The Auction Guild, NY; subscriptions $25).

INTRODUCING MAXIMUM STRENGTH DIETAC.
A NEW DIET AID WITHOUT CAFFEINE OR OTHER STIMULANTS.

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New Maximum Strength Dietac has 50% more appetite suppressant than most other diet aids.

This appetite suppressant (it's called phenylpropanolamine) has been found safe and effective in years of clinical testing. And it recently received the endorsement of a U.S. Government Advisory Review Panel.

Maximum Strength Dietac comes in two forms: Once-A-Day timed release; and Twice-A-Day capsules. Both give you maximum appetite control all day.

Both make sticking to your diet almost as easy as starting it.

MAXIMUM STRENGTH DIETAC. IT GIVES YOUR DIET A FIGHTING CHANCE.

Read label and follow directions

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Beauty Q & A

Choosing the right sunscreen for your skin... extending a manicure's lifespan

Q Summer's coming, and I want to use a sunscreen; but the question is, which one? Can you run through the Sun Protection Factor system again for me?

A According to the Food and Drug Administration's sun protection system, there are six categories of skin type based on an individual's sunburn and suntanning history:

1. Sun sensitive—This skin type always burns, never tans.
2. Sun sensitive—Skin that burns easily and tans minimally.
3. Normal—Skin that burns moderately and tans gradually.
4. Normal—Burns minimally and always tans well.
5. Insensitive—This skin type rarely burns and tans deeply.
6. Insensitive—Skin that never burns, tans profusely.

Once you've picked your type, match it to one of the five categories of sunscreen products below. They are based on the degree of protection they offer: a product with a Sun Protection Factor, or SPF, of 2, for example, means you can stay out in the sun *twice* as long without burning than if you had no sunscreen protection (provided you reapply sunscreen every hour or two).

1. Ultra protection—SPF 15 or greater.
2. Maximum protection—SPF 8 to 15.
3. Moderate protection—SPF 6 to 8.
4. Moderate protection—SPF 4 to 6.
5. Minimum protection—SPF 2 to 4.

("Greater" in category 1 means products such as Bain de Soleil's Ultra Sun Block Creme, Estée Lauder's Ultra Sun Block, and Irma Shorell's Sun-sensitive Cream, are labeled SPF 15 but actually test out as having an SPF of up to 23.)

If you're going to be outdoors this spring and summer, start with extra protection products—SPF 8 or 10—that let you tan gradually. Never stop using sunscreen altogether—tanned skin *doesn't* prevent sunburn or sun damage.

The Skin Cancer Foundation has recently formed a photobiology committee to raise consumer awareness about sun-protection products and skin and has given a seal of approval to especially protective products this year—literally. "These sun-protection products have been independently tested and accepted by The Foundation because they show superior long-term efficacy for maximum protection against sunburn. Those products carrying The Foundation's seal are the most effective products available; using them regularly will help your skin to stay healthier looking and possibly help prevent skin cancer," according to Perry Robins, M.D., the Foundation's president and associate professor of dermatology at New York University Medical Center. Look for sunblocks (SPF 15) which carry this seal.

Q My sunscreen works—that is, I tan, don't burn—but it also makes my skin very dry. Should I switch?

A Many sunscreens have bases which contain up to 50 percent alcohol—which is drying to most skin types, except oily ones. (Alcohol-based sunscreens are also highly water soluble; if you use one, be sure to apply it frequently.) You should switch to a cream-based sunscreen. Eclipse, which makes an excellent alcohol-based PABA sunscreen, has added a moisturizing formula to their line to answer the needs of women like yourself. The formulations come in Suntan Lotion (SPF 5), Original Eclipse (SPF 10), and Total Eclipse (SPF 15)—all have moisturizing ingredients which allow you to tan gradually, prevent peeling, and are water-resistant. Another good choice: Coppertone's For Faces Only, which is moisturizing but non-greasy and disappears into skin without leaving a film.

One note: If you're in and out of the water a lot, look for a sunscreen that is waterproof (rather than water-resistant), which means it stays on better in the water and will continue to protect you, especially from burning sun rays reflected from the surface of the water. (But be sure to reapply it after your dip.) Very few sunscreens are waterproof; one that is: Sundown from Johnson & Johnson. For more about sun and skin, see page 258.

Q I love polished nails but my manicures always seem to chip the next day. Is there a way to extend a manicure's lifespan?

A For a manicure that lasts a week, nail pro Roseann Singleton (of Nails 'n Things Salon, NYC) instructs: "Apply a clear base coat to clean, oil-free nails. Then two coats of polish—mocha, rose or pale orange looks newest, won't show chipping. Then a top coat (the base coat can 'sub.') It's important to 'pull' the polish and top coat over the nail edge; this little 'ledge' helps prevent chipping. If nails start to chip midweek, fill in the chips with polish; after it's dried, add one coat of polish. If polish dulls but doesn't chip, add one coat of top coat. If you have brittle nails or type a lot, apply a coat of sealer or top coat every other day." ▽

New interpretations of skin tones in 8 colour-perfected shades are formulated in a moisturizing makeup, effortlessly light and natural looking under any light, day or night. Teint Dior is tested under medical supervision for optimum performance.

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As a result, with Ms. Sero, a woman doesn't just get the kind of style that looks right, she gets the kind of quality that is right.

The shirt shown: a luxurious soft Dacron* polyester/cotton oxford. The Blazer, new with us in our own fashion colors.

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If your hair is damaged by dryers, perms or coloring, give it the deep conditioning it needs with new Agree Intensive Hair Treatment. Agree gives hair the shine, body and healthy look you'd expect from a deep conditioner—in just 5 minutes. Its remarkable formula penetrates damaged hair and deep conditions without the greasies. And all this in 5 minutes, not 30.

New Agree Intensive Treatment deep conditions in 5 minutes, not 30.

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20¢ Deep condition in 5 minutes, not 30, and save 20¢

Retailer: For each coupon you accept for Agree Intensive, we will pay you face value plus handling charges provided you and your customers have complied with the terms of this offer. Any other application constitutes fraud. Invoices showing your purchase of sufficient stock to cover all coupons redeemed must be shown upon request. Void if prohibited, taxed, or restricted. Your customers must pay any sales tax Cash value 1 20 of 1 cent Offer good only in U S.A. and expires March 31, 1982. Redeem by mailing to S C. Johnson & Son Inc., P O Box 1711, Elm City, N.C 27898.

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Limit: one coupon per purchase

Your voice says a lot about you

Let your speech improve your image, help get you what you want; here's how

BY BARBARA LANG STERN

If you notice, Betty, when a woman gets excited or emotional she tends to raise her voice. Now, there is nothing more unattractive than screeching." Movie Director Howard Hawks was talking to an unknown eighteen-year-old named Lauren Bacall. He was soon to cast her in her first film, *To Have And Have Not,* starring Humphrey Bogart. But meanwhile he told her to train her naturally low voice "in such a way that even if you have a scene [of great intensity] your voice will remain low."

In her autobiography, *Lauren Bacall By Myself* (Knopf), Lauren Bacall writes, "I found a spot on Mulholland Drive and proceeded to read aloud, keeping my voice lower and louder than normal. If anyone had ever passed by, they would have found me a candidate for an asylum. Who sat on mountaintops in cars reading books aloud to the canyons? Who did? I did!"

Whether your stage is on Broadway or at the P.T.A., whether you're dealing with family members, friends, business or professional colleagues, or strangers, one of the most influential ways you present yourself to others is with your voice.

Every time you open your mouth and speak, those who hear you respond not just to what you're saying but to how you say it. The nonverbal or paralinguistic qualities of your speech—tone, speed, pitch, inflection, accent, and so forth—provide all kinds of information and impressions to the listener.

The fact is, we all can control our voices and make real use of them if we want to. When you are very seductive, your tones become soft and tender and warm. When you want to persuade, you use a coaxing voice. You calm an upset child with a steady, reassuring note.

However, if you are unaware of how you sound—most people are—you cannot know how your voice comes across to others.

"I'm working with a woman who's a marketing manager for a major company," says Charles Kebbe, communications specialist and president of Charles Kebbe Associates. "She's being considered for a vice presidency, which would mean a big promotion and sitting in on weekly staff meetings with the president. Her problem is this: she is brilliant, and her mind works so fast that it's way ahead of her words, so she talks really fast, and that annoys her superiors, partly because they can't keep up with her but also because she isn't clear in expressing her ideas. She knows what she's thinking, but it doesn't come out intelligibly. So we are working, literally, to slow her speech down. I ask her questions or present her with problems, and she's learning to think and organize her ideas before she answers. The required pause seems like an hour to her, but it's just a few seconds. And it accomplishes what she needs: less speed, more clarity, *and* time for her words to sink in."

Until recently, working with your voice meant tailoring it to a single, uniform standard-American speech. That gave a polished, professional sound, but it erased a lot of the person's individuality, "which is usually his or her most valuable asset," says Kebbe, who coaches commercial performers as well as business executives, and also is a New York casting consultant. Today, there is recognition that the so-called perfect voice can be quite uninteresting and undistinctive.

"If you think of the outstanding movie stars, you realize that most of them don't sound at all smooth or homogeneous like the voice-overs on TV commercials, where the product must be the main attraction," Kebbe observes. "Humphrey Bogart's voice was flat, monotonous, pallid—and he had a lisp. They tried to get him to have his lisp fixed, but he wouldn't do it. He was smart enough to know it made him unique. And the total effect he had in films was of a sexy tough guy. Marlon Brando has an imperfect voice if ever there was one. It's thin and a true street voice. Katharine Hepburn couldn't have a more unusual voice, and she never changed it."

Making the most of your voice generally means retaining your individual way of speaking but softening, changing, or controlling certain vocal habits that may be interfering with your ability to communicate the ideas, feelings or sense of *you* that you want to convey.

Main problems

Most professional speech consultants agree that there are three voice problems which are especially common among women:

1. A strident, shrill, or harsh sound, which affects a lot of listeners like a piece of chalk screeching on a blackboard. It usually comes from throat muscles that are tight because of habit or stress. To soften your tone, relax your neck, throat, and jaw until you feel limp as a rag doll; take a breath; and open your mouth when speaking. (Later: some specific exercises.)

2. A nasal twang or whine. Again it's usually the result of tightened muscles, especially in the back of your mouth. Your tongue probably thickens and moves up against the little flap of flesh that hangs down from your palate, forcing your voice *(Continued on page 162)*

"It looks like a Tia Maria night."

The sun is big and low. The golden light it casts on the sky-line makes the city look like make-believe. It reminds you another night is ripe.

It reminds you of Tia Maria, the delicious imported liqueur that's the color of a delicious sunset.

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Sun City, Osburn's Apparel

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Little Rock, Four Seasons
Newport, Angela's
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Bakersfield, Brock's
Burlingame, Geneve's
Chico, Grinages
Cupertino, Addie Raymond
Del Mar, The Two Bees
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Escondido, Sport & Spree of Escondido
Fresno, Miss La Verne's
Hanford, Ensign's
Lemoore, Mark Joseph
Los Angeles, La Chic
Los Altos, Donovan's
Modesto, Hammett's
Napa, Modern Eve of Napa
Orinda, Helene "K's"
Oxnard, Beauty By Robert
Palos Verdes Estates, P.V. Fashions
Palm Desert, Edith Morré
Redding, Edgee's
Salinas, The Lady Shop
San Bernardino, The Highlander Shoppes
San Diego, Gilchrist
San Diego, Mary Clair
San Francisco, Maison Mendessolle
San Jose, Addie Raymond
San Luis Obispo, Leonore Smith
Santa Barbara, Lou Rose
Santa Cruz, Schipper-Dillon
Sonoma, Lelia's Boutique
Stockton, Flair Boutique
Visalia, Ensign's
West Covina, Sport & Spree

Colorado
Colorado Springs, Grey Rose
Denver—Tamarack Sq., Mi Cheri Fashions
Greeley, Carriage House

Connecticut
Middletown, Mamselle
New Canaan, Nora Zandre
Westport, Lora Lang

Delaware
Wilmington, Lillian Segal

D.C. (Washington), Collette of the Watergate

Florida
Belaire, Bib's West Bay Fashions
Boca Raton, Deborah's
Boca Raton, Jeannes of Boca Raton
Boca Raton, Snappy Turtle
Coral Gables, Minna Lee
Del Ray Beach, Del Hurd, Inc.
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Jacksonville, Cay Cartier
Jacksonville, Riverside Gown Shop
Longwood, Jacobson's of Florida
Marco Island, Charnelle's Apparel
Miami, Anne Ballard
Miami, Caprice Fashions
Miami Beach, Beulah's
Miami Lakes, Village Bazaar
Naples, Monique Boutique
North Miami, M.R. Sales "The Place"
Ocala, Blocker's Ladies Apparel
Ormond Beach, Liz Anne's
Palm Beach, Stagg Shop
Panama City Beach, Smith's Ladies Shop
Pompano Beach, Nettie Milgrim, Inc.
Siesta Key, Something Special
St. Armands Key, Sherman's
St. Petersburg, Robinsons of Florida
Venice, Weeks Tres Chic
Vero Beach, Evelyn's House of Fashion
Vero Beach, Stagg Shop

Georgia
Albany, Crawford/Woods
Americus, Jason's
Atlanta, Givenchy Nouvelle Boutique
Columbus, The Place in the Park
Savannah, Lady Jane
Savannah, Fine's

Hawaii
Honolulu, Andrade
Honolulu, Carol & Mary

Illinois
Bloomington, Roland's
Champaign, La Boutique
Chicago, Seymour Paisin
Chicago & Suburbs, Chas. A. Stevens
Chicago Heights, Fashion Nook
Decatur, Williams
De Kalb, Eileens
Dundee, Beatrice Dorsey
Evergreen Park, Darlene Doyle
Herrin, Elli's
Kankakee, Bon Marche
Mattoon, Helen Montgomery
Moline, La Rose Shoppe
Morton, Ginny Lee's
Mt. Vernon, Albert's
Niles, Splendid Fashions
Peoria, Broms
Princeton, Country Casuals
Salem, Fashions by Betsy
Skokie, Pauline & Co.
Springfield, The French Room
St. Charles, Clothes Tree

Indiana
Anderson, Anderson Fur Co.
Bloomington, Terry's Fashions
Ft. Wayne, Anna Marie's
Indianapolis, Cherie's

Iowa
Cedar Falls, Chalet
Cedar Rapids, Armstrong's
Des Moines, Madeline Sheppard
Ft. Dodge, House of Williams
Iowa City, The Stable
Sioux City, Jeans
Spirit Lake, The Clothes Peddler

Louisiana
Metairie, Evelyn's
New Orleans, Evelyn's

Maryland
Pikesville, Helen Lee

Michigan
Battle Creek, Kenneth's World
Birmingham, Matthews et. al
Dearborn, J.N. Muirhead
Grand Rapids, Sylvia's Brenton Village
Grosse Pointe, Margaret Diam
Jackson, Ethel Beres
Lansing, Maurice
Lavonia, Ron Lon Shops
Petoskey, Harold Grant
Saginaw, Amy's

Minnesota
St. Paul-Rosedale Center, Mandels
Windom, La Boutique

Mississippi
Ocean Springs, Deedy's

Montana
Billings, Sophies c/o Aileen's
Great Falls, Body & Sole

Nebraska
Omaha, Carriage Shop
Scottsbluff, The Designer

Nevada
Hyatt at Lake Tahoe, Faye's Boutique
Reno, Gray Ried

New Jersey
Asbury Park, Dainty Apparel
Brielle, Lena Rossi
Cherry Hill, Lillian Albus
Echlon Mall, Lillian Albus
Englewood, Elaine Ames
Haddonfield, Lillian Albus
Paterson, John Schwartz
Ridgewood, Jenny Banta
Short Hills, Tina Davis
Westfield, Felice

New Mexico
Albuquerque, Towne House Fashions

New York
Albany, M. Soloman
Binghamton, Drazens
Cooperstown, Church Mouse Boutique
Endicott, Modern Dress Shop
Hornell, Mac Brides
Jackson Heights, Clark Stores

North Carolina
Goldsboro, Merle Norman Boutique

North Dakota
Fargo, Mandels
Grand Forks, Mandels

Ohio
Akron, Inof Fashions
Cincinnati, Dean's
Columbus, House of Fashion
Dayton, Metropolitan
Dayton, Rike's
Fremont, Schmidt's
Huron, Saw Mill Creek Shops
Toledo, Micki Lane
Youngstown, Betty Goodman
Zanesville, Sugar & Spice

Oklahoma
Edmond, Denton's
Enid, Tomorrow's Miss
Muskogee, Elegant Touch
Oklahoma City, The Villagette
Tulsa, Clarke's
Tulsa, Renberg's

Oregon
Nordstrom's—All Stores
Eugene—Suburban Store, Kaufman's
Eugene, Town & Travel
Gleneden Beach, Salishan Lodge Golf Shop
Grants Pass, Griffith's Dept. Store
Medford, Parker-Woods
Portland, Jeri's Raleigh West

Pennsylvania
Allentown, Emil Otto
Altoona, Fisher's
Berwick, Enids
Erie, London's
Johnstown, Martin's Ready To Wear
Lehigh Valley, Alice Kaye Stores
Morrisville, Martha "B" Salon
Mt. Lebanon, Strut 'n Stroll
Philadelphia, The Jean Shop
Pittsburgh, De Luca Shop
Pittsburgh, Fashion Gallerie
Pittsburgh, Oliver Shop
Pittsburgh, The Picadilly
Scranton, Place I
West Chester, Joel's
Wilkes-Barre, Blum Brothers
York, The Fabric Shop

Puerto Rico
San Juan, Chez Bamboo

South Carolina
Myrtle Beach, Belk's of Myrtle Square

Tennessee
Johnson City, Matilda Paty's
Kingsport, Hobb House
Lebanon, Mary Lee's
Pikeville, Ladies Boutique
Sparta, Christine's

Texas
Amarillo, Alexander's
Borger, Cartwright's
Bryan, Lester's
Dallas, Lester Melnick
Dallas, Northcutt's
Dallas, Wally Williams
Denton, Ms. of Denton
Ft. Worth, R.E. Cox
Gilmer, J.P.'s
Granbury, Jeanne's
Houston, Everitt-Buelow
Houston, Max Boutique
McAllen, Dash O' Fashion
Midland, Grammer-Murphy
Perryton, Betty's
Tyler, Leon's

Virginia
Falls Church, Ingerborg
Newport News, Karen's Collections
Virginia Beach, J.J.'s

Washington
Nordstrom's—All Stores
Kennewick, Carl's
Sequim, The Tulip Tree
Spokane, Bernard's
Tacoma, Andrew's Apparel

Wisconsin
Beloit, Clara Stone
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Madison, Woldenbergs
Monroe, Joseph's

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YOUR VOICE

(Continued from page 158)

through your nose instead of through your open mouth. But if you try saying "Aahhh" the way you do when the doctor examines your throat, you'll find that you *can't* sound nasal or harsh! By keeping your throat and mouth open when you speak, you'll start losing some nasality.

3. A high, thin "little-girl" tone which may strike the listener as saying, "Don't expect too much of me." This sound is caused by speaking from the front of your mouth, just behind your teeth. When your voice is placed forward like that, it has no space down in your throat in which to roll around and resonate.

"All of these problems can be eliminated if you relax and allow your voice to come from lower in your throat, so it will be fuller, deeper and rounder sounding," says Kebbe.

Diagnosis

"I use a funny little sentence to show people how they place different sounds in different parts of the throat and mouth. When you say it, emphasize and draw out the vowel sounds, and you'll feel and hear how your voice moves progressively from deep down in your throat up to the front of your mouth. The sentence is, 'Through looking over all of Lock's articles, Ralph Mercer benefited greatly indeed.'

"The more you can place your voice down where that deep, rich 'through' sound came from, instead of behind your teeth where you said 'indeed,' the more you'll eliminate the high thin sounds. You'll also do away with strident, shrill, or nasal tones."

The best way for you to learn about your own voice is by tape recording it. Do this when you're having a phone conversation or discussion. You'll soon forget about the machine and talk in your usual manner.

How does your voice on the tape sound to you? Smooth or rough? Warm or cool? Complaining or cheerful? Confident or uncertain? Bored or interested? Tense or relaxed?

Is your voice representing you accurately? Or did you perhaps mean to sound enthusiastic and instead, come across as aggressive? Was that because you interrupted? Or spoke loudly and overrode the other person? Chances are you can analyze the reasons you sound the way do you.

Sometimes you may not want your voice to reveal your feelings. When you want to sound confident in a business or social situation, you can consciously control your voice so it doesn't rise and become tight or harsh or drop into a mumble or a whisper.

Miscellaneous troubles

Here are some common speech blemishes you may want to check for:

1. A monotonous pitch, with all the words on the same note, usually without emphasis or inflection. To the listener you may sound bored. Practice shading and coloring your voice when you recite nursery rhymes (be dramatic!). Or speak the words of a song, following the musical emphases and phrasings.

2. Speaking too softly or too loudly. Practice projecting your voice exactly as far as certain objects. For instance, talk "to" a pen in your hand, a glass on the table, and a lamp across the room. Get sensitive to the sound of different degrees of projection.

3. Mumbling. Sound *(Continued on page 164)*

"I'm no vitamin expert, but I do know you can never do enough for yourself. So, when I'm on the run, missing meals and facing competitive pressure, I take extra care of my health. One routine I follow faithfully is my Theragran-M® every morning. Theragran-M is the high potency multiple vitamin supplement with six important minerals, including iron.

I know about tennis. But doctors and pharmacists who know about vitamins recommend Theragran® more often than any other high potency multiple vitamin. So take it from the experts, and take Theragran-M, from Squibb. Because you can never do enough for yourself."

Theragran® Recommended most by the vitamin experts.

Billie Jean King

What does a tennis player know about vitamins?

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Issued. Feb. 1981

YOUR VOICE

(Continued from page 162)

starts when exhaled air is vibrated by your vocal cords. Words are formed from the sound by your lips, tongue, cheeks, palate, and teeth. If you've fallen into lazy speech habits, practice talking while holding a pencil crossways between your teeth—like a bit on the bridle of a horse.

4. Poor pacing. We've discussed slowing down. Speeding up can sometimes be helped by reading aloud or speaking familiar material out loud at an exaggeratedly fast rate.

5. A speech "tic"—a word or phrase you repeat unconsciously. Some common ones: "you know," "listen," "um," "I mean." If you can become sensitive to the tic and grow to dislike it as much as your listeners may, you're on your way. You might try leaving written reminders—the expression with a big X through it—near your phone and other strategic spots.

6. Interrupting the other person. Do *you* like to be interrupted? Get tough with yourself.

7. Accents or regionalisms. Placing your voice lower in your throat often softens these. However, accents or regionalisms are an integral part of you—unless they really bother you, hang on to them.

Voice ratings

Bell Laboratories, the world's largest industrial research laboratory, has been studying the subjective impressions that different voices have on the people hearing them.

"We have what we call 'vocal stereotypes,'" says Lynn A. Streeter, Ph.D., a supervisor who recently conducted voice research as a member of Bell's Linguistics and Speech Analysis Department. "In other words, we have a common set of ways in which we interpret voices and ascribe personal attributes to the speakers. The attributes may or may not be true, but our stereotypes definitely exist.

"For instance, we did a study of the 1977 New York City blackout, and we analyzed the recordings of two Con Edison controllers for indications of stress," continues Dr. Streeter. "The two controllers showed completely opposite acoustic patterns. One's voice got lower in pitch as things came to a screeching halt: the other's voice got higher. Then we ran small segments of these controllers talking, and we had listeners rate them on stress. The listeners saw stress as linked to the average pitch level. The higher the pitch, the more stress they assumed the person to be under, although for one of these controllers, the opposite was true."

In another study which Dr. Streeter conducted in collaboration with Columbia University professor Robert Krauss and assistant professor William Apple, listeners were asked to judge male voices that had been electronically raised or lowered in pitch, and slowed down or speeded up in rate. The listeners judged the higher voices as weak, nervous, less emphatic, and less truthful than voices of normal or average pitch. They evaluated slow voices as weak, passive, submissive, cautious, less intelligent and less persuasive than normally paced voices. Finally, listeners judged both people who talked unusually fast and those who talked very slowly as being more dishonest than people with a normal speech rate.

Apparently, low pitch and a normal or slightly fast pace evoke the most positive responses—at least, when the voice is disembodied.

(Continued on page 177)

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Can you tell the difference between solid gold and Speidel gold overlay?

To the naked eye it's impossible for even a jeweler to tell them apart.

Actually, the solid 14 karat gold chain is on the left.

The one on the right, at a fraction of the price, is Speidel 14 Karat Gold Overlay. So meticulously made and flawlessly crafted, it looks, feels, and actually even wears like solid gold.

The workmanship of every chain is in fact guaranteed for life. And to make sure you keep it a lifetime, Speidel's new Sure-On® closure is designed not to unfasten accidentally.

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pastel ruffles or a thin slide of silk...
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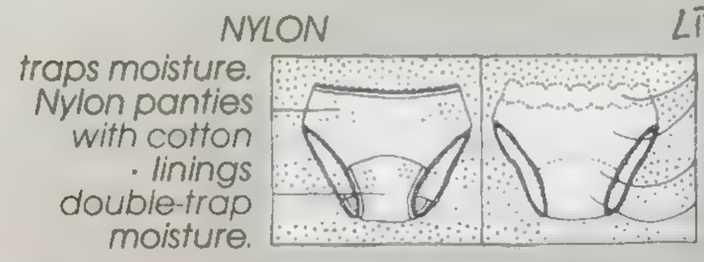
This is "You."® A new panty

We recommend Woolite® cold water wash

"You" can breathe, thanks to LĪTA™.
Nylon and cotton aren't good enough for new "You." That's why we came up with an incredible new fabric. It's called LITA, which is made of 100% Olefin; it actually breathes just like skin. So moisture evaporates completely and you stay cool at all times.



that breathes like you.

"You" can be very sexy.
You will be absolutely knocked out by this new light, sexy-looking fabric. It's airy, silky and soft. And it comes with matching bras, in colors that would make a rainbow jealous. Colors that don't wash away or fade away. And they're stain-resistant. They're almost too fashionable, too colorful, too sexy to be so smart.
No other panty breathes like "You."

"You" panties made with LĪTA™

FORMFIT
Your body is always on our mind.

Shape-up Now

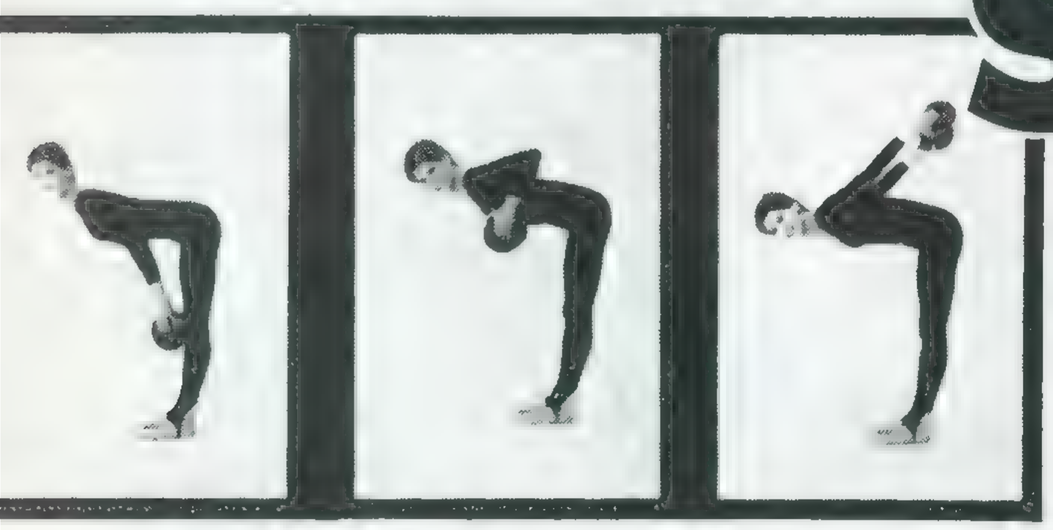
Fifth in a series of spot-toning programs. Here, zeroing in on five common trouble spots

Working out with weights *(above)* should be done in conjunction with a regular aerobic workout—for a total-fitness plan. (Latest news on staying fit, see the Special Fitness section beginning on page 248.)

Upper arms and biceps

Upper arms, hips, and thighs are the toughest areas to tone up, pare inches from. It is possible to do so, however, by following this stretch, strengthen, toning program worked out by Neysa Tibbetts, fitness director of Gurney's International Spa, Montauk NY. . . . To firm and strengthen upper arms (biceps): stand as shown *(left),* palms flexed up. Push out with palms, and rotate arms in small circles 10-15 times forwards, then backwards.

Spot Toners

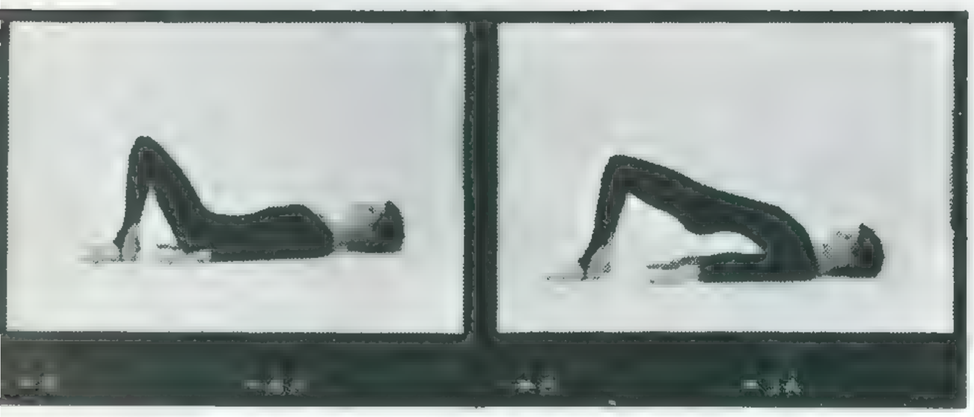


Underarms

The underarm muscles (triceps) lose tone quickly when not specifically exercised. As do the *latissimus dorsi* muscles, which run along the sides of the back. (Poor muscle tone in this area results in fatty spots rolling out from around your bra.) This exercise *(left)* is tougher than it looks and focuses on firming this area while strengthening up triceps and forearms. (This is a good exercise for using weights. The ones here are five-pound barbell weights; if you're just starting, stay with one- or two-pounders.) To start: Stand with arms stretched above head. *Far left:* Slowly bend forward at waist, keeping tummy in, back straight, lowering—arms straight—weights to knees. (If you're not using weights, clasp hands into fists.) *Center:* Pull elbows up past your rib cage. *Left:* Extend arms straight out behind you as far as possible; then return to center position. Flex arms 10 times. Increase repetitions to 15 or 20 if you don't use weights.

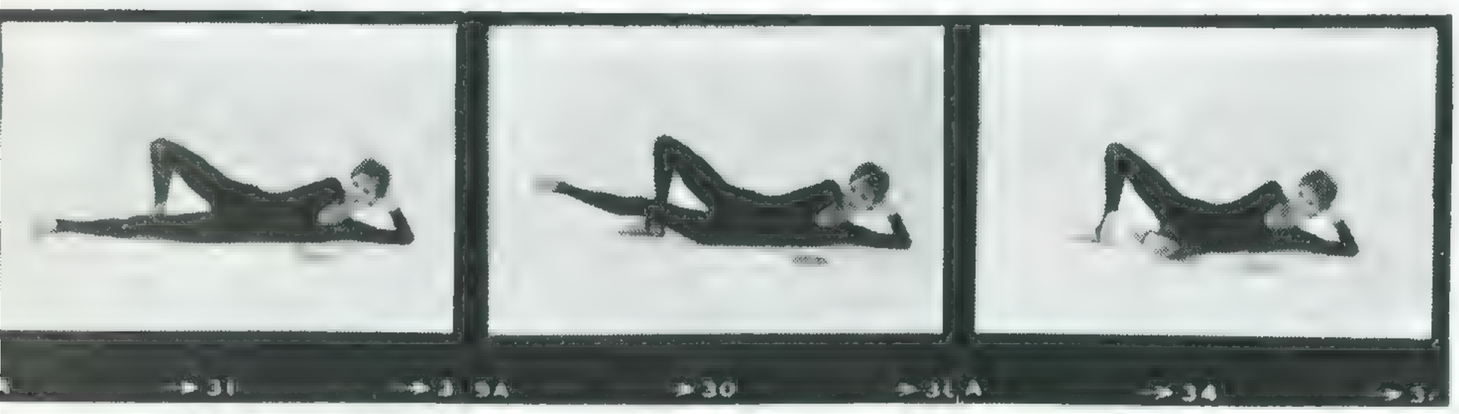
Abdomen

The abdominal muscles make up one of the most important areas of your body—a girdle supporting your lower back, keeping the rest of your body in proper alignment. A modified sit-up *(left)* simultaneously strengthens and slims the abdominal muscles while stretching the lower-back muscles. Whenever you do sit-ups, keep your back flat against the floor, preferably on a mat, with knees bent. Straight-leg sit-ups can put a strain on your lower back and leg muscles (especially if you haven't been exercising regularly), as well as prevent you from working abdominal muscles properly. *Far left:* Start with knees bent, back flat against floor, tighten buttocks, thigh muscles, and abdominals. *Left:* Place chin on chest and slowly "roll" torso three-fourths of the way up in four counts; hold for four more counts. (Use abdominal muscles, *not* arms, to lift torso.) Slowly lower body to starting position for four counts; repeat 5 times.



Lower back

The lower back is affected by many pressures, among them daily stress and tension, poor posture, sitting too long or in an uncomfortable chair, which can result in loss of muscle and joint flexibility, and proper body alignment. The pelvic tilt *(left)* gives the body an all-over stretch from hips through shoulders and neck, while strengthening your lower-back muscles. This is a great detenser, a good exercise to do at the end of the day. . . . *Far left:* Lie on back, knees flexed, back straight against floor, hands at side, chin to chest. *Left:* Tighten hip and thigh muscles and slowly lift hips, lower back, waist, and shoulders as high as possible. (Body weight should rest on shoulders, to loosen neck and shoulder muscles.) Hold for four counts; slowly return to starting position, lower back one vertebra at a time for maximum stretching and flexibility. Repeat exercise 3 to 4 times.



Danskin leotard

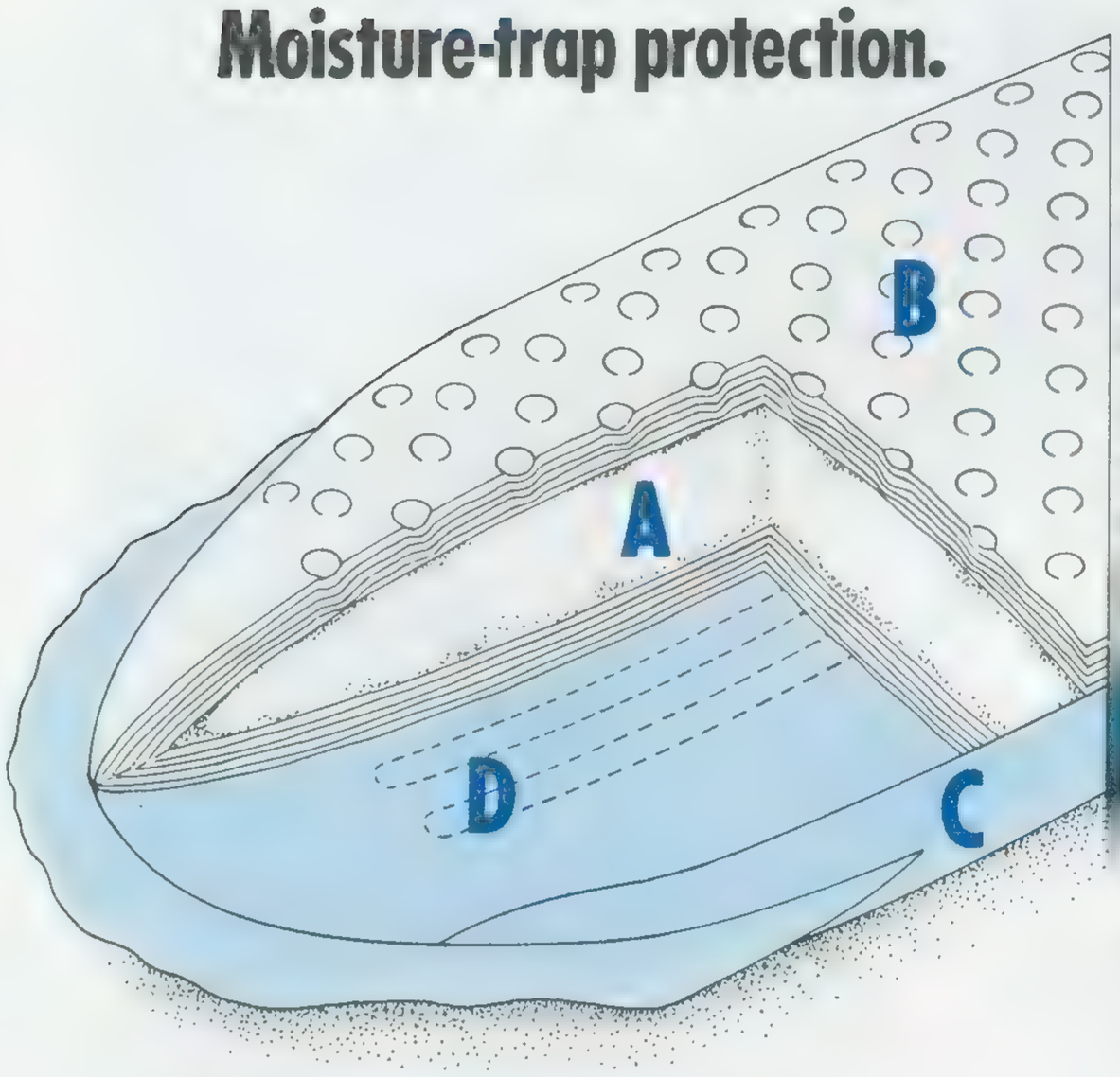
Hips and thighs

The hips and thighs are the most stubborn areas for women to firm up and shape. Besides losing muscle tone, this body spot tends to accumulate fat. This exercise will not rid hips and thighs of fatty deposits specifically (fat burns evenly from all over your body); but it will tone your muscles, giving you a slimmer shape. *Far left:* Lie on left side, head propped up, right leg bent behind left leg (with left foot flexed). *Center:* Lift left leg and "bounce" up and down 10-15 times. *Left:* Then rotate leg in small circles (keep knee straight), 10 times in each direction; both movements firm and slim the inner thigh.

ANDREA ALBERTS

NEW FREEDOM® BUILDS A BETTER MAXI.

Moisture-trap protection.



The New Freedom "Moisture Trap" Maxi Pad. Big-pad protection and greater comfort make it better than the leading pad.

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More comfort.

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It's not just beltless. It's better.

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LAS VEGAS - JOSEPH MAGNIN
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MAYFAIR IN THE GROVE
ONTARIO
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MAJOR REDKEN DISCOVERY BRINGS BODY AND MANAGEABILITY EVEN TO BABY-FINE HAIR.

Our discovery of the Glyprogenic™ treatment is the biggest advance since Redken® pioneered protein and acid-balanced products to improve the way you care for your hair.

You see, we've found that carbohydrates are linked to proteins in hair. So intimately linked they are called glycoproteins.

And the name of our new treatment reflects this. *Gly*—for glyco (meaning carbohydrate), *pro*—for protein, and *genic* meaning suitable to. So our Glyprogenic treatment is suitable to interact with carbohydrates and proteins to bring fine hair body and manageability. In fact, it is specifically formulated to be closer to the actual composition of your hair than any product we've ever tested.

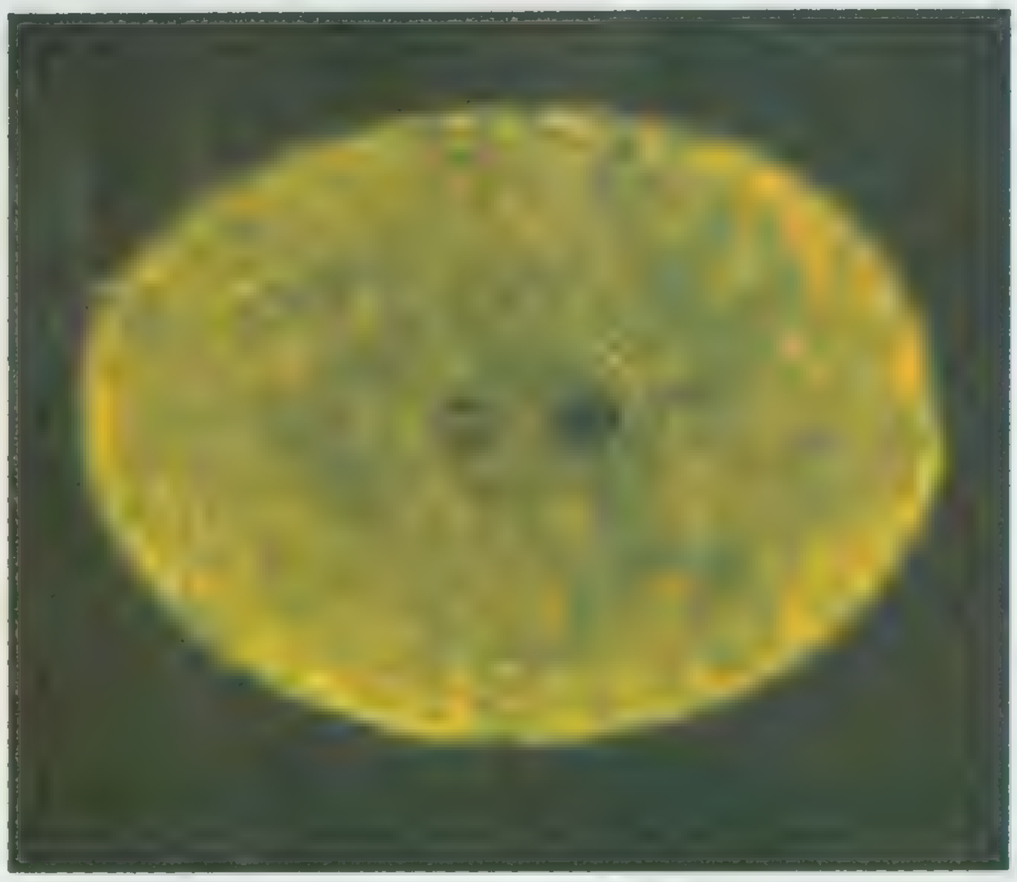

FIGURE 2. This is a cross-section of a typical hair. It was specially stained to reveal the location of carbohydrates. The yellow color shows carbohydrates on the surface of the hair and within the cuticle and cortex. Even though there is only a small percentage of carbohydrate in the hair, it's extensively involved in the entire structure.

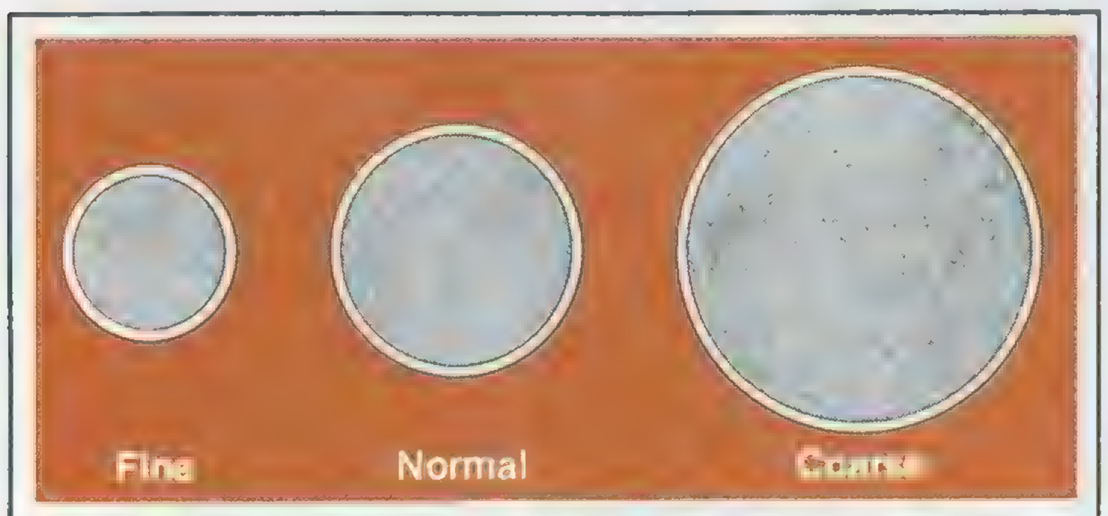

FIGURE 1. **RELATIONSHIP OF CUTICLE AREA TO DIAMETER.** *Compared to normal and coarse hair, your fine hair has a greater percentage of moisture-resistant cuticle relative to the size of its cortex. The cuticle of fine hair can represent up to 40 percent of the cross-sectional area instead of the usual 10 or 12 percent for normal or coarse hair. And that means your fine hair lacks body, has little style-holding power and is very susceptible to damage from tangling. All pretty frustrating for you. Until Ultriance.*

FINE HAIR CAN'T STAND UP ON ITS OWN.

Coping with fine hair is a constant battle against gravity. The simple fact is, the diameter of your hair is very small, so it droops, lacks body.

GLYCOPROTEINS HOLD YOUR HAIR CELLS TOGETHER.

As Figure 2 shows, carbohydrates are everywhere in the hair shaft. They are on the surface of cuticle cells; between the cells of the cuticle and the cells of the cortex; and inside cuticle and cortex cells.

These glycoproteins act as inter- cellular cement.

Then, as you can see in Figure 1, the inside of your fine hair, the cortex, is very narrow. The hard outer layer, the cuticle, is comparatively thick and resists moisture. It's this high proportion of moisture-resistant cuticle that makes it difficult for your hair to hold a style for any length of time.

And if this weren't enough, fine hair tangles. The tangling itself plus normal brushing and combing lead to surface damage that dulls.

Because Redken knows why your hair misbehaves the way it does, and because of our discovery of the important role of glycoproteins, we can end your battle against gravity.

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ULTRIANCE.
THAT TRANSFORMS FINE HAIR.

They connect hair cells together, maintaining the hair's structural integrity. They protect cell surfaces from abrasion. And they help regulate moisture in the hair for style-holding power and manageability.

THE GLYPROGENIC TREATMENT HELPS FINE HAIR OVERCOME THE LIMITATIONS OF ITS SIZE.

Armed with our new knowledge and our years of experience, we created our exclusive Glyprogenic ingredient system. It starts with the patented use of CPP Catipeptide,™ our superior penetrating protein. And ends with hydrolyzed amino carbohydrates, our potent form of protein-interacting carbohydrates.

This combination of ingredients is Redken's alone. And it is uniquely effective. Because the Glyprogenic system adds the cellular-protecting and moisturizing power of carbohydrates to the proven penetrating and reinforcing power of CPP Catipeptide protein.

INTRODUCING ULTRIANCE,™ THE GLYPROGENIC TREATMENT FOR FINE HAIR.

Ultriance is our *ultimate* scientific treatment for fine hair. Ultriance treatment is how you can win your constant battle against gravity.

This critically balanced Glyprogenic treatment penetrates deep down inside your fine hair. Helping hold hair cells together and regulating moisture. Protecting your fine hair's delicate surface without adding weight. And reinforcing its structure.

Which means you finally get the long-lasting body and style-holding power you need. Plus the manageability you want.

ULTRIANCE IS AVAILABLE ONLY AT HAIRSTYLING SALONS THAT USE AND SELL REDKEN PRODUCTS.

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And if you have to go a little out of your way for it, it's worth it. Because Ultriance defies fine, limp hair.

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Now, 6 new Quencher colors to drench your lips with moisturizers . . . so they feel as good as they look, and look as good as they feel. Pink Tempest! Coral Cyclone! Hurricane Red! Tidal Peach! Pink Blizzard! Stormy Strawberry!

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YOUR VOICE

(Continued from page 164)

Voice care: what it calls for

BY WILLIAM BENNETT, M.D.

The way you talk is as individual as the way you look. When friends or family pick up the telephone and tell you, "It's so good to hear your voice," they are reacting to a sound that is unmistakably *you*. Your voice, though, is only one part of the sound they are hearing, the part that can sing, shout, or express tenderness, anger, sorrow, jubilation. You are perfectly capable of talking without a voice, as you do every time you whisper, but the result just is not as interesting.

The quality of voice has a strong influence over one person's reactions to another. In one demonstration of this simple fact, Gordon W. Blood, formerly of Radford University in Virginia, and his colleagues showed photographs of young women to a number of college students. They also played a tape recording of the subject's voice (but they sometimes mixed up the picture and the voice so that an abnormally harsh voice, for example, was matched with the picture of a woman whose voice was normal). They found that the pictured women were consistently rated as less attractive in *appearance* whenever they were associated with an unpleasant voice and better looking when the voice on the tape was normal.

The complex and uniquely human activity known as speech starts in the brain, where words are learned, retained, and recombined to express new thoughts. When it is time to speak, an area of the brain (located, in most of us, three inches or so above the left ear) assembles the words and then sends signals to other areas on both sides of the brain. From there, the delicate work of coordinating a host of tiny muscles is directed. Messages are sent to the larynx, or "voice box," which must begin to produce a tone. At the same time, the tongue, cheeks, and lips are set in motion; they will modify the tone in various ways to produce the recognizable sounds of speech. Meanwhile, the muscles of breathing shift their pace so as to cooperate with the rhythm of talking.

Speech disorders

With any process this complicated, there are many opportunities for something to go wrong. The National Advisory Neurological and Communicative Disorders and Stroke Council has estimated that about ten million Americans are affected by some sort of speech and language disorder. About half of these people have difficulty in *articulating:* that is, they fail to coordinate the structures of the mouth properly and, as a result, make sounds that are difficult to understand or are disparaged as lisping or baby talk. The word *red* may be pronounced as *wed, miss* as *myth, wash* as *warsh, stop* as *top*. This sort of error is popularly identified with babies in part because such mistakes are typical of toddlers' speech during a normal phase of learning how to talk. Also, it is rare for adults to start articulating a word correctly and then revert to an incorrect pronunciation; most problems of articulation begin in childhood and are the result of hearing difficulties, exposure to incorrect speech, or a problem, perhaps neurological, in coordinating the muscles of speech.

Difficulty with forming the speech sounds has often been attributed to deformities of the mouth and teeth or to "tongue-tie," a condition in which the membrane linking the tongue to the floor of the mouth is thought to be too tight. In fact, such anatomical problems seem to cause speech defects only rarely. People with severe dental deformities often speak altogether normally, and some people with perfect teeth have difficulty. "Tongue-tie" is almost never a problem.

Voice problems

Unlike faulty articulation, voice problems are most likely to begin after childhood. Almost everyone comes into the world with a larynx capable of making a good, loud sound, as newborn babies prove. Later in life, hoarseness, breathiness, pitch problems, or harshness may appear because of various kinds of abuse that the voice mechanism is subjected to. Temporary problems are not at all uncommon, and they can make life very difficult.

Although the instrument that produces your voice is delicate and complex, the basic way it works is quite simple to understand. The larynx is located in your neck and can be felt as the Adam's apple, even in women. This box of cartilage surrounds the breathing passage and most of the time allows air to pass, unobstructed, back and forth between the nose and the lungs. But when you begin to talk, you must stop breathing for a split second. In that instant, two flaps of tissue (misleadingly named the vocal "cords") close off the air passage. These vocal flaps are pulled into the closed position and *(Continued on page 178)*

WHEN YOU SPEAK IN PUBLIC

Talking in front of a group involves more than your voice. Mary-Scott Welch, who wrote *Networking: The Great New Way for Women To Get Ahead* (paperback, Warner), learned that when she toured the country speaking to women's groups about her book. She prepared by (no surprise) networking, asked the best public speakers she knew what they had learned from experience. Here, six of the tips:

1. Type your speech on only the top third of each page. If you've rehearsed, preferably with a tape recorder, you won't *read* your speech; but, should you need to refer to the typescript, you will be able to glance at the tops of the pages without ducking your chin and distracting your audience.
2. Check room, lectern, and microphone beforehand; prepour water in the glass—you don't want to do it with a shaking hand onstage.
3. If your introduction is inadequate, explain your credentials yourself.
4. Don't turn the pages visibly as you go, just slide them off to the left or right.
5. Laugh at your own jokes; it encourages the audience to join in, gives time to respond.
6. If there are questions that you would rather not be asked, take up those points in your speech and defuse them. Conversely, plant questions that you do want to answer by giving them to friends in advance.

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VOICE CARE

(Continued from page 177)

gently held there by muscles moving the framework of cartilage to which they are attached.

Now, at the very instant that the air passage is closed by these little shutters, you begin to breathe out. The pressure of your breath forces the flaps apart very slightly, and air moves through them. The flow of air, however, draws them closed again because it briefly lowers air pressure along the flaps. (This is the principle that makes an airplane fly; as air flows over the wing, air pressure falls along its upper surface and the wing is lifted upward.) As soon as the vocal flaps close and stop the flow of air, they are forced open again because you are still breathing out. But then they are closed by the renewed flow of air. And so on, many times a second.

The result can be felt as vibration if you put your finger over your Adam's apple, and it can be heard as talking or singing. The pitch of the sound you produce is simply determined by the rate at which the flaps open and close: high tones when it's fast, low tones when it's slow. But the speed of vibration is controlled by several factors, mainly the length, thickness, and pliability of the flaps. When you voluntarily make a higher or lower note, you are, in fact, using muscles in your larynx to shorten or lengthen the vocal flaps.

"Women are more susceptible to vocal-cord damage"

Abusing your voice

Delicate as they are, the vocal cords take a tremendous beating, literally and figuratively, during a lifetime. Every time you speak above a whisper, sing, shout, or sob, these two folds of tissue must beat against each other. With normal use, they hold up very well; and with proper training, the vocal mechanism can perform amazing feats. But abuse of the voice is common and may lead to serious injury.

Most often, people damage the cords by talking too loudly, shouting, or screaming. To achieve a higher volume, a stronger current of air must be pushed against the cords, and they in turn must be held tighter than usually. The added force with each vibration begins to produce irritation and inflammation; before long, the cords begin to swell from irritation. The swelling, which creates irregularities along the edge of the cords, results in hoarseness, as sports fans are well aware.

Women's voices, because they are pitched higher than men's, are somewhat more susceptible to this kind of damage. It takes greater force to make a high note sound loud than a low one, and high notes also require the two flaps of tissue to vibrate more rapidly against each other. The enthusiastic cheerleader, the passionate disco dancer (if she's a conversationalist), the dedicated teacher, the soprano straining to project her high C—all are at risk of damaging their vocal cords. However, people who have properly trained their voices are at less risk of injury than are people who put demands on their voices without training.

Much of the secret is in learning to relax, just as with any complex muscular activity. The muscles that control voice production are as vulnerable to tension as muscles in the face or back, and many people react to stress by speaking loudly or harshly. As G. Paul Moore, emeritus professor of speech at the University of Florida, points out, a properly relaxed voice achieves the kind of coordination that trained athletes strive for: opposing sets of muscles exert just enough tension to perform a movement with perfect control.

If voice abuse continues over a long period of time, the vocal cords can become seriously damaged. An area that has been swollen and inflamed may go on to form a small growth, known as a polyp, which is a growth that has formed a tiny stem for itself. Nodules must be treated by complete voice rest—sometimes for a matter of weeks. Polyps are treated in the same way, but surgical removal may be necessary. In any case, the appearance of nodules or polyps indicates a need for retraining in order to get over bad vocal habits.

What hoarseness means

Nodules and polyps signal their presence with hoarseness, which is the most common vocal symptom and is *(Continued on page 180)*

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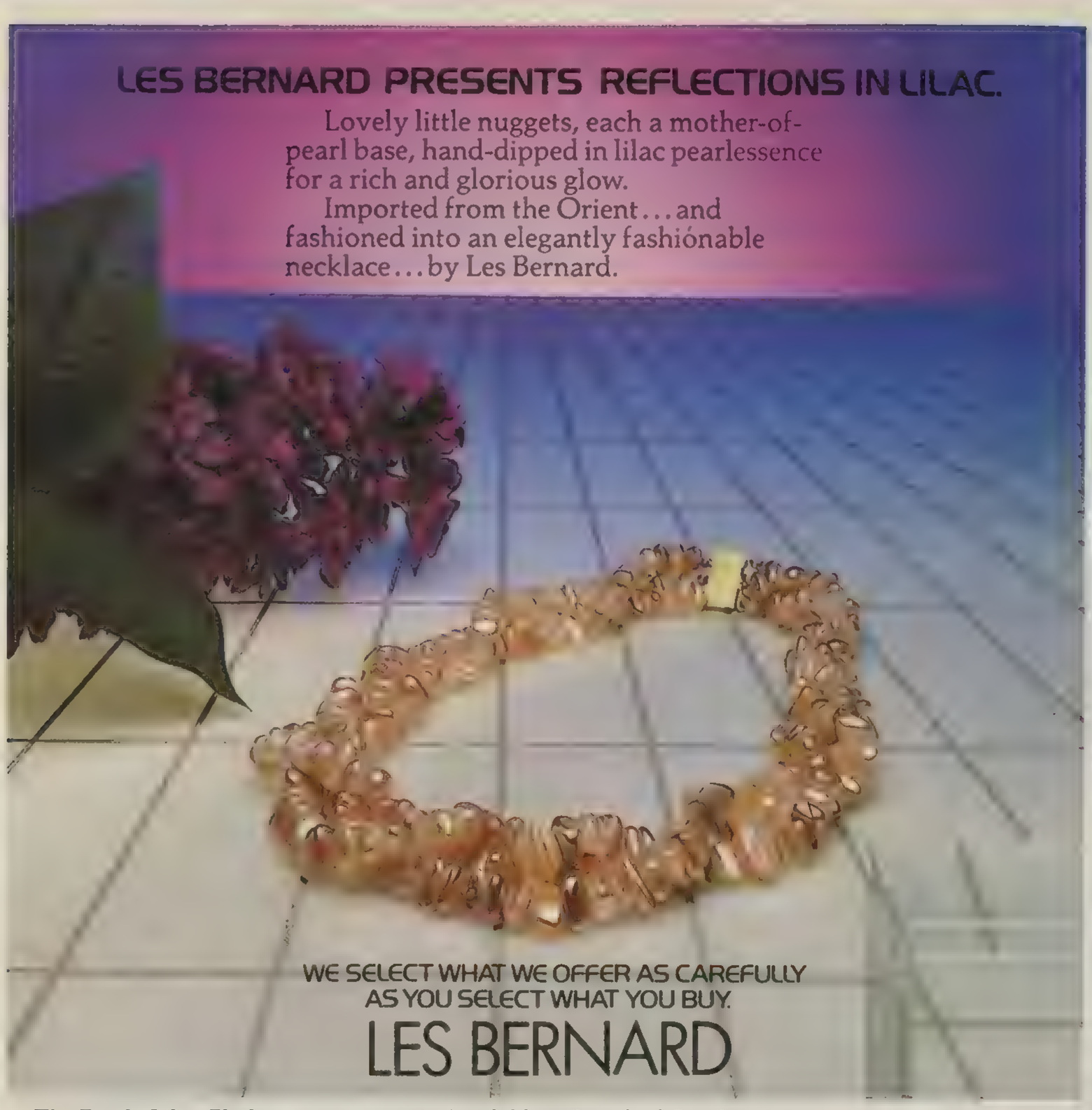

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VOICE CARE

(Continued from page 178)

always an indication that something is deforming the margin of the vocal cords. Usually, temporary hoarseness is the result of irritation, as from shouting, a virus infection, or, sometimes, inhaling toxic or irritating chemicals. There is some debate as to whether women are more susceptible to hoarseness during the premenstrual period. Opera singers frequently complain of difficulties at this phase in their cycle, and in Europe most sopranos have a clause in their contracts that excuses them from singing during the few days just before their periods. However, voice therapists Ellen-Marie Silverman, Ph.D., Marquette University and the Medical College of Wisconsin, and Catherine H. Zimmer, M.A., professor emeritus at the University of Wisconsin at Milwaukee, have studied women without vocal training who have no unusual demands placed on their voices: the researchers concluded that the menstrual cycle has no effect on the voice under ordinary circumstances.

Hoarseness that persists beyond two weeks must be regarded as a sign of cancer until this is ruled out. By the time hoarseness appears, a cancer has established itself; unfortunately, there are no earlier warning signs to go by, except for a history of smoking. Cancer of the larynx affects about ten thousand Americans annually, of whom nearly nine thousand are men. The small proportion of women is undoubtedly a reflection of the fact that women have not smoked as heavily as men in the past; now that women are smoking more, their rate of laryngeal cancer is rising.

The earlier this sort of cancer is detected, the more effectively and less traumatically it can be treated. In the early phases, radiation alone may be successful. More extensive tumors sometimes must be treated by removal of the entire larynx. After this operation, the patient breathes through a small hole placed low on the neck. However, by swallowing air and then belching it back in a controlled way, many people produce understandable speech. And in a new type of operation, surgeons have been able to create an artificial flap between the air passage and the esophagus; by forcing air through this flap, patients can produce voice sounds by a method very similar to the natural one.

Voice health rules

With proper care, your voice can be a major asset. With abuse, it can become a source of discomfort and anxiety. The principles of voice care are few and simple. 1. Never strain for a pitch or a volume that is not natural to your voice. Use amplification equipment if you routinely have to speak to large groups of people, or get proper training if amplification is not available. 2. Don't smoke cigarettes. Tobacco is a powerful irritant to the vocal cords, and a carcinogen. 3. If you drink, be moderate. Alcohol appears to increase inflammation of the cords. 4. Be sure to take in plenty of fluids and to humidify a dry indoor atmosphere. The vocal cords must be lubricated to function smoothly; the glands that coat the cords with lubricant cannot function if you are dehydrated, and dry air passing over the cords only worsens the problem. 5. At the first sign of hoarseness, give your voice a rest. If hoarseness persists more than a couple of weeks, check with your doctor. ▽

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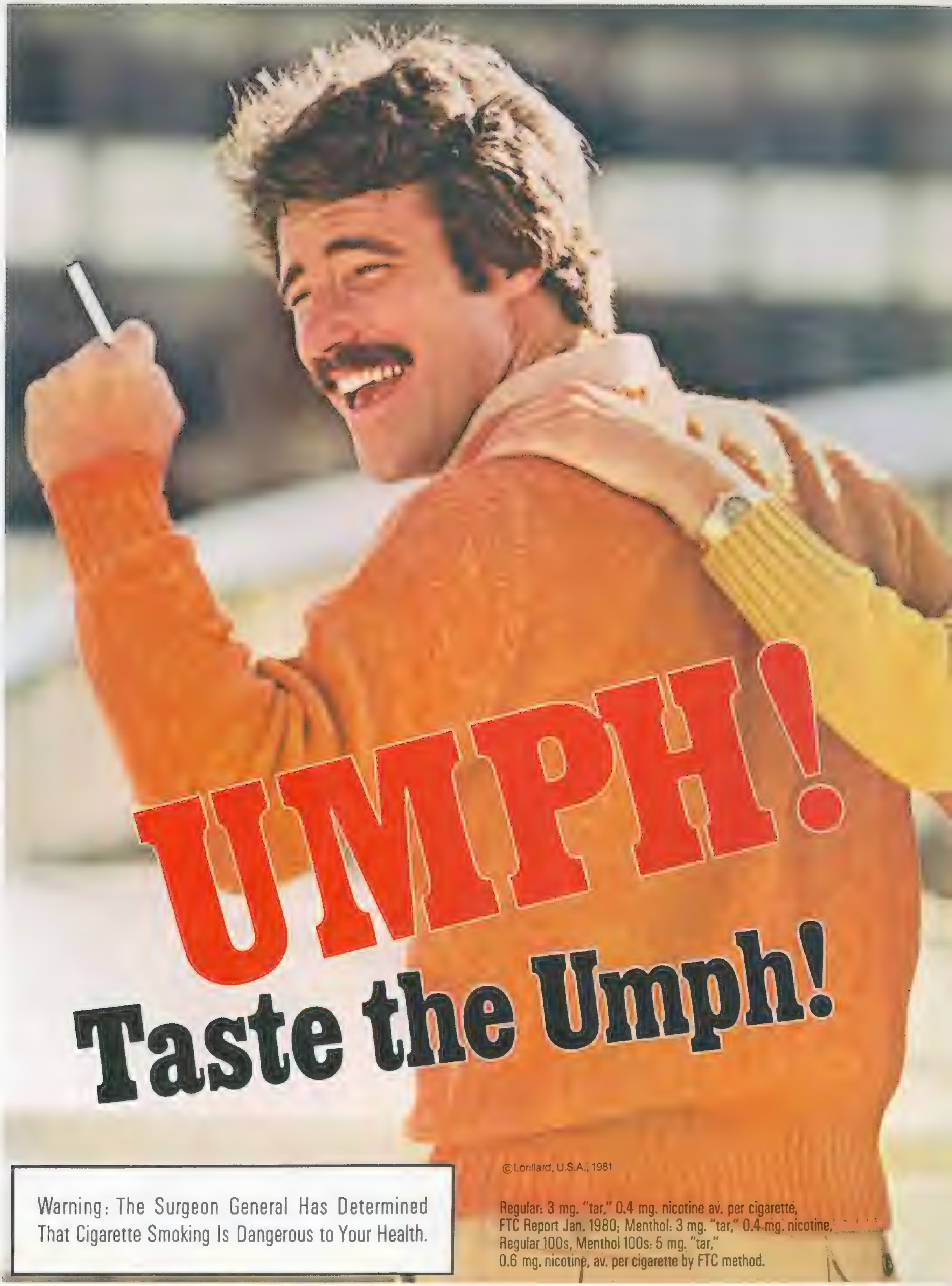

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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Get treadwise: new standards help tire shoppers choose

A simple sticker tells you how long, how safely your tires will perform

BY LILLIAN BORGESON

For years, tire-shopping has been a confusing activity. You can choose from fat tires or skinny tires, bias-plies or radials, tires with fiberglass or polyester or aramid or steel belts, or with no belts at all; and that's just for starters. Besides, the traditional ways of identifying one type or another—with a zippy model name like *HiwayHugger* or even a "descriptive" name like *Fiberglass-Belted Bias-Ply Superwide*—give you no help at all with the questions that really count. Questions like, "How long will the tires last?" and "How safe are they for the way I drive?" and the ever-popular "What's the best buy for my needs?"

But now along comes a new federal law that makes it easy for you to compare tire makes. As of last October, the Department of Transportation is requiring tire manufacturers to affix a three-part quality-rating label onto every tire offered for sale in the U.S. The ratings are derived from standardized, government-defined performance tests, and they cover:

- **Treadwear.** This part of the DOT label reveals the life expectancy of the tire, expressed as a number. The "baseline" number is 100; a tire rated 100 on the treadwear scale could be expected to give about eighteen to twenty thousand miles of useful life. If the tire you're looking at has a treadwear rating of 50, you know it's likely to last only half that long, and its price ought to reflect this lower-than-average life expectancy. On the other hand, a tire with a 200 rating might give you forty thousand miles, and you'd pay more for it.
- **Traction.** This section rates an important safety factor, the tire's ability to stop on wet pavement in straight-ahead braking tests. Its demonstrated performance in these tests is rated A, B, or C—with A, of course, at the top. Says the DOT: "A tire marked C may have poor traction performance."
- **Heat resistance.** A tire that allows excessive heat build-up is likely to wear faster and may fail suddenly, so heat resistance is another key safety factor. The DOT label rates it on an ABC scale, and though a C meets the minimums required under federal safety laws, B and A are, of course, better. Especially if your driving habits include the two prime heat-builders, high speeds and heavy loads.

As with the EPA gas-mileage ratings on new cars, the DOT tire ratings are estimates rather than promises: the actual performance you get will depend to some extent on things like climate, the road surfaces you run on, your driving habits, and the care you take to keep tires properly inflated. Also, government officials and experienced tire retailers agree that some manufacturers may be underrating their tires. But probably nobody's *over*rating them: that's illegal, and could be subject to whopping penalties.

Though they're not absolute predictions, the new labels give you an easy-to-use tool for intelligent shopping. You'll soon notice, for example, that radial tires generally get higher treadwear ratings than bias-plies and that belted tires can be expected to give you a longer run than their unbelted brothers. But the two safety-related ratings, the ones for traction and heat resistance, follow no such reliable pattern. You'll find that *most* tires—even the highest-priced steel-belted radials with the best treadwear numbers—earn B for traction, C for heat resistance. Only a few makes and models score well on all three fronts—among them, the Michelin X and Sears's Road-Handler TR, both of which get 140 on the treadwear scale and straight 'As' for safety.

You'll also notice that higher-than-average price is no guarantee of higher-than-average value. Late last year, at a press conference called to publicize the new rating guides, Joan Claybrook, who was then director of the National Highway Transportation Safety Administration, pointed out that tires with similar performance ratings can vary in price by $30 each or more. To prove it, she rolled out two examples: a K-Mart tire rated 180-B-C and a General tire rated 170-B-C. At Washington prices, the K-Mart tire cost $50.05, the General $84.14.

Clearly, federal officials are doing their best to make the public aware of the new tire-rating system, and so are many manufacturers. The government has made computerized readouts of the ratings on twenty-two-hundred tire models available to public and private consumer organizations, and some tire makers now have brochures that show the ratings for all their models, so that you can compare.

However, this new system—like a lot of worthwhile consumer-protection programs—may be widely ignored by the people it's intended to help. Not long ago, for example, I asked a Firestone dealer for that firm's rating list. He peered into various pigeonholes and finally came up with a copy.

"Sorry to take so long, lady," he explained. "But I've had stacks of these things around for months . . . and you're the first person who's asked for one." ▽

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TANYA ROBERTS, twenty-six, newest of TV's *Charlie's Angels,* is a lean and curvy 112-lb., 5'7"—and dedicates her spare time to staying that way with the right kind of exercise and diet for her. "I swim five miles and play three hours of racquetball every week—all indoors, so sun never hits my skin; I like to keep pale. In the morning, the first thing I do is to drink two glasses of water—I believe in lots of water, and usually drink a glass or two before each meal. Breakfast is always sliced melon—papaya, honeydew, cantaloupe—with a scoop of cottage cheese." For lunch, there's more healthful eating: salads with protein (usually chicken), or a turkey sandwich filled with sprouts, tomato, lettuce. And—"to satisfy my sweet cravings, I often have a very small dessert like carrot cake." For dinner, "I love sashimi, with more salad and steamed vegetables—never with soy sauce; I avoid salt." . . . Skin caring—day and night—is basic, "I use a cleansing cream from my dermatologist, followed by moisturizer—before makeup or bed." Monthly facials at Aida Thibiant are supplemented with home treatments once a week.

LINDA GRAY, J.R. Ewing's wife on *Dallas,* says, for her, "the important thing is to keep active, keep moving." To that end, Linda's devised a combo of yoga and calisthenics she does during lunchtime and breaks. "On weekends, I run (average: two miles a day), ride my horse, or play tennis. Then I do eleven minutes on my 'life cycle,' a machine that's programmed to my body limits for a good aerobic workout, which I can upgrade as I get stronger." More devotion: a present to herself of a La Costa spa visit—for massages, water classes, yoga, etc. Linda's eating plan is healthful, too: for breakfast, an energizing drink of nuts, dried fruits, sesame and sunflower seeds, four figs blended with water. Lunch: tuna, turkey, or chicken on whole-wheat bread. "I never eat red meat." Other don'ts: hard liquor, hors d'oeuvres—but "occasionally wine at a cocktail party, with raw vegetables." For business dinners, "I call ahead and order fresh fish or chicken." On weekends: "I sleep a lot and wear no makeup—to give my skin a rest. But when I go out, I try different makeup looks. For me, life is an adventure; I never stay with one style. I like to experiment."

MELISSA MANCHESTER, singer/songwriter (her newest album, *For the Working Girl*), is pure dynamism; when she is performing, she will cover the entire stage before sitting down at the piano. What's her energy source? "I write music every day—and break the day with yoga. It's just bits and pieces, but it keeps me fit. And it's great when I come home from performing; I get all my energy back with yoga." It also helps to keep her weight down, as does her other daily "break," walking on her home treadmill: "When I've gone seventeen hundred steps on this machine, I've done a mile. It relaxes me." She also hikes in the hills near her Hollywood home, and tries to walk an hour each day—always wearing a sunscreen. "As I gain weight easily, I feel best eating one meal a day—the rules are that it's greaseless and sugarless." A typical meal: turkey with mustard or teriyaki sauce, sliced tomatoes, zucchini, lots of fresh papaya; no wine. As for sleeping, says Melissa, "I like to go to bed early and to get up early. When I can, I get seven to eight hours." Her beauty philosophy: "The best thing for beauty is good thoughts." And adds: "And not to fall asleep with your makeup on!"

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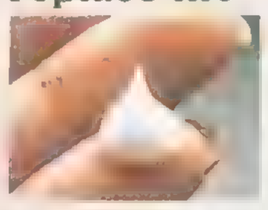

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LETTER FROM LONDON

Now that spring is here—zooming costs, best food, a nudist beach . . .

British breakfast threatened by morning TV, and other news from England

BY BEATRIX MILLER

REVIVAL AND SURVIVAL are the watchwords now. Spiraling costs spell gloom to London's famous small shops and fine-art dealers and the equally famous streets where they live. Bond Street, Jermyn Street, and St. James, these are to London what Fifth Avenue is to New York, the rue de Rivoli to Paris. A mini-migration has already sent some firms scurrying to the suburbs and beyond. . . . The streets themselves are reverting to medieval cart tracks, hell on wheels, and it sometimes seems cheaper to buy a taxi than to hire one. At this rate, London could become one vast airline-office-hotel complex; and who would want to stay? But it's not yet come to that, and, remember the Great British Genius for muddling through. . . .The spinoff is felt in the arts with classics and revivals proliferating, and in publishing where the grass roots are not just greener but pure gold, *viz* **Edith Holden**'s *Country Diary of an Edwardian Lady,* on the best-seller list for a record 181 weeks.

Meanwhile, some people are doing things other than wringing their hands or writing about the British Upper Classes at play in the nineteenth-century countryside. **Antonia Fraser,** a Lady whose flawless face and evident enjoyment of each living second are the envy of every woman in the land, has temporarily abandoned biography to research the life and times of seventeenth-century women. **Bernard Levin,** author, critic, and chronicler of *The Times,* has finished a book on a summer spent at music festivals from Salzburg to Australia, not only the music but a diary of travels, food, encounters along the way. . . .Brighton's councillors have voted to allow the Nudist Beach to stay open for another summer while deploring the theft of nudist signposts by souvenir hunters. . . .And a man reported in *The New Statesman*'s "This England" column acquired a llama for £105 [$240] because he had wanted one for the past five years. "I once had a neighbor I didn't like very much," he said, "and I always wanted a llama in the back garden which I could train to spit over the fence."

THE TRADITIONAL CALM of the English breakfast is considerably ruffled by the prospect of Breakfast Television. Kedgeree with newscasters **Angela Rippon** and **Anna Ford?** Toast and Cooper's Oxford Marmalade with consumer reporter **Esther Rantzen,** she more toothy than toothsome? It led to letters in *The Times,* of course. "Ought we not to ponder," mused **Lord Beswick,** "just a little more about the implications?" With coal miners being offered a 6 percent raise, was it unreasonable "to compare their rewards with those of the ladies and gentlemen associated with these other services?" Not unreasonable, but the Noble Lord must be living in cloud cuckoo land if he thinks rewards ever equate with practical community benefit.

So far, no coal miner has come forward demanding to read the nine o'clock news, but taxi driver **Fred Housego** won "Mastermind," the national brains game, and was instantly snapped up by BBC radio as an interviewer. Next time you get a taxi from Heathrow, observe your driver carefully. If he is studying an encyclopedia rather than the traffic lights, get out fast. This kind of thing is catching.

Headed by **David Frost** and **Peter Jay** (former British Ambassador to the United States), the TV-AM consortium knocked the competition out of the ring with an absolute orgy of name-dropping. Not only **Michael Parkinson,** Britain's answer to Johnny Carson, and **Robert Kee,** historian and television commentator—both solid household gods—but also telestars Angela and Anna and Esther. All David Frost's doing, Peter Jay says modestly, adding that, names apart, they won the franchise because of their philosophy, "a mission to explain." A mission to explain what, for heaven's sake, and to whom? There's a lot more explaining to be done before the mission becomes airborne in January 1983. In any case, it was a chimpanzee that got American breakfast television off the ground. Did they ponder at all on that?

IN LEAN TIMES, thoughts turn to food. The **Brasserie St. Quentin** has been opened in Knightsbridge on the site of the Old Brompton Grill by **Quentin Crewe,** food critic turned restaurateur (poacher turned gamekeeper, a few competitors mutter darkly). His partners include **Hugh O'Neill,** descendant of the Kings of Ireland. The decor is 'thirties-ish, with yards of rose-tinted mirror in which you may contemplate "the simple dishes of a Brasserie de Luxe." It's not cheap. But you can have a simple cup of coffee for 50p [$1.25] and admire the view. Open from 8:00 A.M. to 1:00 A.M. every day, and crowded morning, noon, and night. Quentin Crewe's *International Pocket Food Book* (a muddling title this: it's the book you keep in your pocket) has already sold out, and thus acclaimed and beatified, Crewe left for Algiers to write a *(Continued on page 190)*

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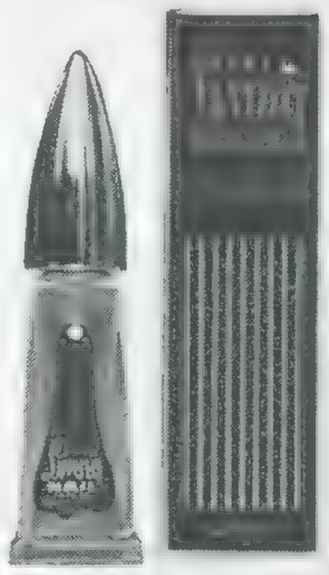

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LETTER FROM LONDON

(Continued from page 189)

book on the Sahara. . . .

That other Brasserie, **Langan's** in Mayfair, is forever full of writers, artists, media people. The service is snail-paced, the atmosphere entertainingly extrovert, and the spinach soufflé particularly delicious. . . .Half a mile away, **Harry's Bar** in South Audley Street has overflowed into the shop next door to give more elbow room to fans both international and domestic. And in the City, **Shares** at 12/13 Lime Street is attracting tycoons and stockbrokers currently tightening their belts in most other respects. The chef-proprietor is **Terry Boyce** who trained with **Robert Carrier.** Open for lunch only but worth a visit next time you raid the Silver Vaults in Chancery Lane. Meanwhile back in Knightsbridge, there's a six-week waiting list for dinner at **Ma Cuisine,** Guy Mouilleron's tiny restaurant in Walton Street. Despite entreaties from starving gourmets, he declines to move to larger premises, insisting that good cooking is more interesting than money. Telephone 584-7585 now, for a table in June.

From the sublime to something else, the **Hard Rock Café** at Hyde Park Corner, doing a roaring trade in hamburgers and salads set to music for

"American dogs are health-conscious; not so here"

the young and vociferous. You might take ear plugs. . . .Over the river and into Battersea, once noted chiefly for its Fun Fair, now becoming a smart place to live as people flee crippling rent and rate increases in central London. One of the prettiest of Battersea's new restaurants is **Le Grand Café.** In what used to be an antique shop on Battersea Rise, you can have cocktails, hamburgers, chili, and other fast-food amid bare brick and stripped pine. No wine list and rather expensive American beer: otherwise good value for those who like simple pleasures.

ON MY LAST VISIT TO NEW YORK I met three dogs in five days. One was getting into a taxi, sleek and aromatic from its weekly beauty treatment. The other two were jogging. American dogs are disciplined, health- and comfort-conscious. Not so here. Bronchitic pugs, puffed-up poodles, and Weimaraners—currently the Englishman's trendiest four-footed friends—stroll and stalk in front of cars and people, ignoring admonishments to keep London clean. It's not surprising that **Mrs. Barbara Woodhouse** is the best known female face and voice in Britain after the Queen, Mrs. Thatcher, Lady Diana Spencer, and the Telepersonalities. A brisk, sensibly shod seventy-year-old, Mrs. Woodhouse is an author (*Dog Training My Way, The A-Z of Dogs and People, Almost Human,* that sort of thing) and self-styled "horse and dog trainer" who conducts televised classes. The first time she said "WALKIES!" on the air, it was reported that every dog in earshot rushed to its front door begging to be let out. There hasn't been such a TV furor since Uri Geller bent half the country's spoons. . . . ▽

Beatrix Miller *is the editor of British Vogue.*

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ARTHUR J. KLONSKY

MUSIC

The orchestra's new clothes: onstage dressing explained

An expert's behind-the-scenes look at history, majesty, myths of concert-wear

BY EUGENIA ZUKERMAN

The curtain does not rise. There are no costumes. No words are spoken, yet the person onstage will attempt to communicate with the audience. The performance can be as dramatic as a play, as graceful as a dance, as witty as mime, yet it is none of these. A concert is a theatrical event unlike any other. Without words, the performer will speak a language that is abstract and universally understood. The performer's body will stay in one place, but will reflect, in spontaneous movements, the ebb and flow of sound. Assembled to hear music, the audience will nonetheless see the performer; here to make music, the performer is well aware of being seen, and must feel comfortable while looking elegant. But standards of elegance vary, and what feels perfect on one performer may feel peculiar on another.

Prince Esterházy, Haydn's patron, put his musicians in livery. For concerts in Mozart's Vienna, musicians dressed with as regal a splendor as the members of the court. Concert artists' clothes today reflect a formal dress code that has not significantly changed since the nineteenth century—"tails" for men, long gowns of infinite variety for women.

"A rule of the nineteenth century we haven't yet broken," says costume historian Anne Hollander, "is that women are allowed to look frothy, fetishistic, seductive, whereas men must be codified and abstracted." Men's formal tail coats, according to Ms. Hollander, come from eighteenth-century England. Originating as an informal garment, it was long and loose and meant to be worn on such occasions as walks around one's estate. It soon crossed the Channel, becoming *le frac* in France, *der Frock* in Germany, and eventually evolved into evening wear. In the nineteenth century, the "frock" meant a coat with skirts sewn on by a seam around the waist.

As standard concert attire, the full-dress suit is not enjoyed by all male musicians. "When I wear it," says pianist Samuel Sanders, "I feel I might as well come out onstage with a napkin over my left arm." Some men have rebelled against formal wear. For a few years, pianist Peter Serkin donned Indian tunics, but now has returned to conventional concert clothes. Soviet pianist Emil Gilels wore a blue business suit for the past few seasons; but, at his New York recital last year, he was in full dress. "And his attitude seemed different," says one person who was in the audience. "More elegant and graceful, more in contact with the audience, more charming."

The trend seems to be a return to the formal; and if full-dress is to be expected, then it is important not to look like an out-of-work magician. "More than women, men are terrified of being embarrassed by their appearance," says Ms. Hollander. "The flexibility and scope of female attire is great, and so, in a way, anything goes; but when the range is limited, every detail becomes important."

Male musicians do indeed obsess over concert attire. Some buy their full-dress suits off the rack, but for the overdeveloped arms of many pianists, for the uneven shoulders of some violinists, for the flailing limbs of

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most conductors, a tailor is a necessity. In Europe, musicians make pilgrimages to Caraceni in Milan, Herbert von Karajan's tailor and known in turn as "the Karajan of tailors." In New York, it is Otto Perl who creates the concert clothes of such artists as conductors Leonard Bernstein, Sergiu Comissiona, and James Conlon; pianist Emmanuel Ax; and violinists Pinchas Zukerman and Itzhak Perlman. "The last of the great Viennese tailors," Mr. Perl uses lint- and crease-resistant kid mohair, in black or midnight blue, which some say looks blacker than black onstage. For a price upwards of $1000, Mr. Perl will spend an average of four weeks to make one full-dress suit, but he has been known to work faster. When the late conductor William Steinberg had his "tails" stolen on a Tuesday, he had a new pair of Perl "tails" that Friday. To top their formal attire appropriately, some musicians ask Mr. Perl for an opera cape. Made of cashmere, capes are more costly than a full-dress suit, and are lined with scarlet, black, or silver-grey silk, or sometimes with furs such as Russian broadtail.

"Shoes are a big problem," says pianist Misha Dichter. "I found a pair across the street from the Hotel Vierjahreszeiten in Munich that looked and felt perfect. I wore them until there were holes in the bottoms." Violist Walter Trampler once found the ideal dress shirt in Italy, "It had a collar like a Russian shirt, and I didn't need a tie with it. I wore it until it was in shreds." For some artists, studs and cuff links can become amulets. Leonard Bernstein's cuff links belonged to Koussevitsky, and the kisses he gives each before a concert are well-chronicled. "I had a pair of cuff links," says Mr. Dichter, "without which I was convinced I couldn't perform. I knew I had to give them up, so in a small town I braved the stage without them and was amazed that I could still play."

Female musicians may have more freedom of choice in concert clothes; but the physical problems of playing certain instruments, for example, the cello, create limitations. A lady cellist, so the story goes, went into Bergdorf Goodman in New York to try on evening gowns. With each new garment, she assumed a sitting position before the mirror and spread her legs. "Madame," the exasperated salesperson exclaimed, "this isn't *that* kind of a store!"

Zara Nelsova has solved the problem of finding dresses appropriate for "the cello position" by having them made. Her designer, Fini Kutscher, makes elaborate, sometimes fragile dresses with underskirts that are wide, lined in Pellon and several layers of tulle, and made of durable fabrics. Strong fabric is a must for Miss Nelsova. "Early in my career, I was playing a Boccherini concerto in a dress made of sheer material. I was totally lost in the music, but when I got to my last cadenza I heard the most hideous tearing noise. Looking down, I discovered that the bodice of my gown was around my waist and the skirt was under the podium."

Violinists need freedom of arm movement, and Kyung-Wha Chung has found a dressmaker at home in Korea who designs all her concert dresses. "I usually favor a style with a high waist. I think it looks elegant, it gives me height, and allows me to move my arms freely. I like durable materials that don't stretch or wrinkle. Once when I was to play at the White House in the evening, I sent a chiffon dress to the valet that afternoon to be pressed. It came back stretched a size larger."

"I found my favorite performance dress on the tennis court"

In 1939, pianist Laura Fratti was photographed for French Vogue in a concert gown designed by couturier Jacques Heim. Today, few female musicians seek famous designers since the current ease of fashion allows a more eclectic approach to finding the right dress. Ruth Laredo likes dresses that are feminine and elegant but simple and comfortable for playing the piano. "I found some dresses in a shop in a hotel in New York. They were sparkly, with colors that seemed alive, that radiated happiness."

A concert flutist, I found my favorite performance dress on the tennis court. "I bet you think I'm just a *(Continued on page 195)*

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CONCERT-WEAR

(Continued from page 193)

jock," said partner Patsy Lowry one day after a brisk game; and she proceeded to pull from a plastic bag a large circle of silk chiffon that she had exquisitely batik printed. Signed by the artist, my dress is red swirled with mauves and blues; and, wearing a red silk nightgown beneath it, as a slip, I feel my best onstage.

Restricted to long black garb four nights a week, female orchestral players nonetheless take great pains with their appearance. "I try to find some kind of style within this grave limitation," says New York Philharmonic flutist Renée Siebert. "Sometimes I'll wear a pearl bracelet or special earrings just for myself, just to feel different." Attempts have been made to change drab orchestra attire into attractive uniforms, but critical acclaim has varied. "This is really a first-rate group," John Rockwell wrote in *The New York Times* about The Saint Paul Chamber Orchestra; "Now if somebody would just burn their silly blue velvet suits and white cravats, they might start looking as good as they sound."

To offend listeners visually is to forfeit their sympathy. When a woman soloist comes onstage, the audience should note her appearance, appreciate it, then put it aside as aural pleasures take precedence. However, few women succeed in achieving this ideal

"Male musicians obsess over dress"

response. In concert, female singers have an operatic tradition of theatrical attire to follow. A soprano singing "I love you and I am dying" evokes a different image from a woman violinist playing a D-major arpeggio, and yet the emotional intensity must be as great as that of the singer. What the wordless female instrumentalist tries to project through her "costume" is totally subjective. Choice of a concert dress is as much a manifestation of self-image as is choice of a bathing suit. But how we see ourselves in a store mirror is not necessarily what the audience sees as we step onto the stage.

There are no rules about what looks correct on a concert stage, but perhaps there should be. First, it would seem logical for one to dress in a manner appropriate to one's instrument. One can play the flute draped diaphanously, but for the more rigorously played instruments, those from which the music seems shaken by force, stronger stuff is in order. Materials that float and billow may be lovely for a harpist, but shouldn't the skirts of a pianist move more imperially? And then there is the question of uncovered flesh. The wobble of a naked upper arm can divert the attention of the most avid listener; and, although a trim figure may look divine in a flimsy halter dress, onstage rippling back muscles are not necessarily a visual pleasure.

No matter what a performer wears, if she or he plays wonderfully, the audience is forgiving after the first phrase. In reverse, performers also seem to care how audiences are clothed. *(Continued on page 196)*

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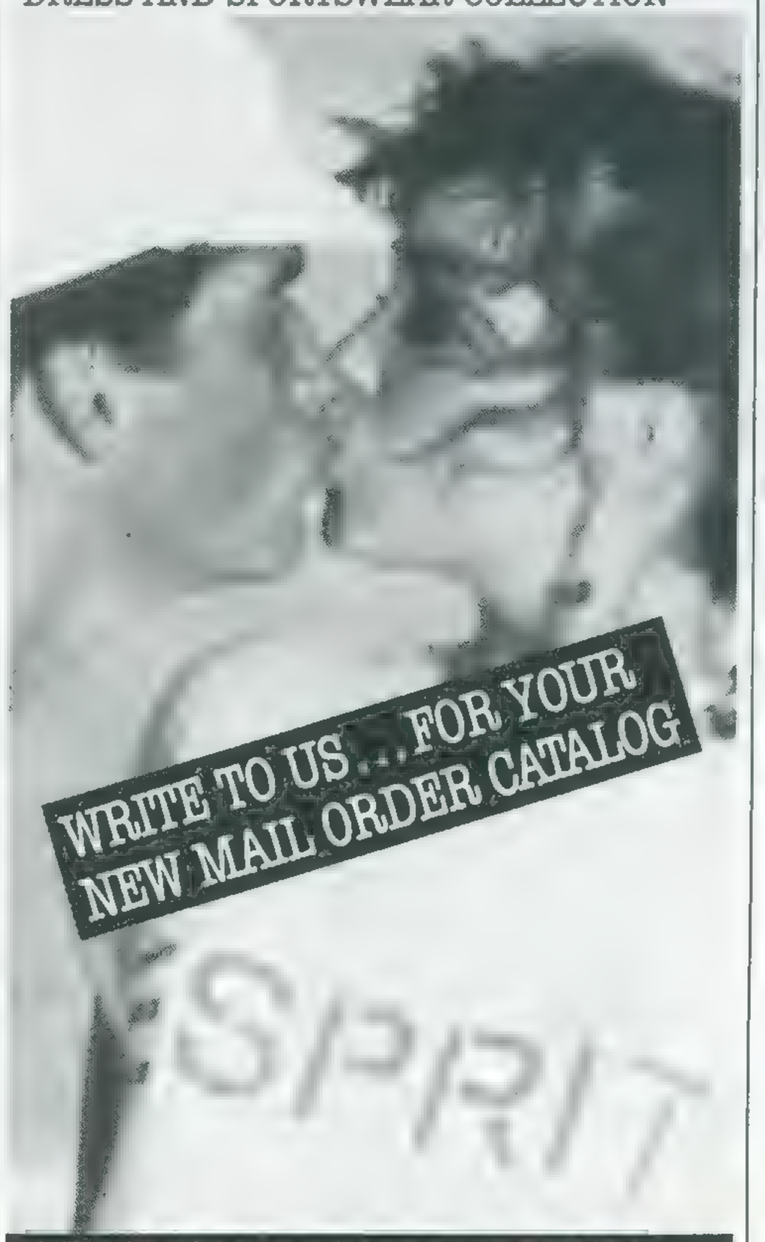

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CONCERT-WEAR

(Continued from page 195)

"When I'm on the West Coast, and I look out and see a lot of men in Hawaiian shirts open to the navel with dangling gold necklaces," says Misha Dichter, "my respect for the audience diminishes. I can't help it."

Audience comportment counts, because a concert is more than an event for passive viewers. It is an occasion. A ceremony of sound is performed. Instruments are *played*. "A joyful noise" is made; and, although it may no longer be intended "unto God," it is undeniably a larger spirit that is invoked in the concert hall. Since primitive man coupled rhythm to organized sounds, the incantatory power of music has been acknowledged. The Greeks believed that the aulos (wind instrument) spoke to the soul and the kithara (string instrument) spoke to the intelligence. By the nineteenth century, when concerts became available not only to the aristocracy but to the public at large, those who made music reached an elevated, if precarious, position. Claude Debussy wrote in *La Revue Blanche,* ". . .the attraction that binds the virtuoso to the public seems much the same as that which draws the crowds to the circus. We always hope that something dangerous is going to happen."

Risks are inherent in any performance; but concert audiences are, one hopes, more eager for excellence than they are for accident. Bringing to each performance the discipline and control of a lifetime's study and practice, the musician knows that artistic standards, personal and public, must be maintained and that there can be no excuses. To dispel the anxiety that such exacting criteria provokes, few respond without preparations involving private rituals.

"Some men rebelled against formal wear—pianist Peter Serkin donned Indian tunics"

"I avoid conversation on the day of a concert," says cellist Lynn Harrell. "In the morning I eat yogurt and fruit, then I have a late-afternoon meal and a two-hour nap. To be able to approach a deep level of concentration, to have the necessary calm and control, I know I will need a lot of energy."

Violist Walter Trampler rests in the afternoon, eats very little, "perhaps hot broth, I must have a shower before I play."

"I try to be very tranquil," says Zara Nelsova. "After lunch I put my hair up, get into bed, and watch television. I'm addicted to *Mister Rogers' Neighborhood.* I love children and there is something so peaceful about him."

Stravinsky's paper and pencils had to be in just the right position before he could compose, Mondrian needed his cutlery specifically placed at mealtimes or it affected his painting. Some performers are equally punctilious. Backstage before a concert, pianist Samuel Sanders brushes his teeth and blows his nose three times. "I must be wearing a clean shirt and clean socks. I must have something to eat followed by sweet tea; and if I have any music with me that I won't be using that night, I hide it." Arranging his hairbrush and the evening concert's program just so, he touches the photograph of his wife and child he takes everywhere—and only then can he go onstage. "Looking at my family is my link to safety."

Other musicians admit to no rituals, no routines, no fears. Misha Dichter will calmly play tennis before a concert; Itzhak Perlman may cook an elaborate Chinese meal. But absence of ritual can be a ritual in itself, and it is a rare person who steps into the unforgiving lights of a concert stage without some apprehension.

Preparation—musical, physical, psychological, sartorial—is only a prelude to the event, transmission of a unique musical experience. For the player, the confirmatory applause supplies an incomparable mood of well-being. And for both performer and audience alike, there is, of course, the music itself. Live music, music in concert, is rare sustenance. Like some magical fruit, it satisfies while increasing the appetite for more. ▽

Eugenia Zukerman, *internationally renowned flutist, is the author of "Deceptive Cadence" published last November by The Viking Press.*

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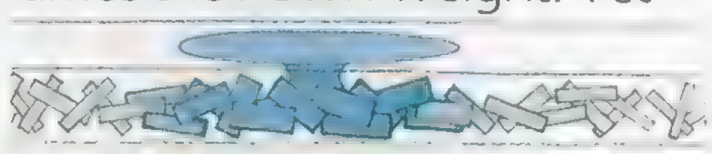

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By Melva Weber

GONORRHEA FIGHTS BACK

The leading venereal disease, gonorrhea, has been curable by a standard penicillin treatment ever since the age of antibiotics began. But a new strain of the organism *Neisseria gonorrhea* has developed, able to produce an enzyme that eats up penicillin instead of being destroyed by it. The new strain is called PPNG for penicillinase-producing *N. gonorrhea*, and until recently the rare cases found in the United States could be traced to infection acquired outside the country.

That picture is changing rapidly. In one county, where only eleven PPNG cases were found in a three-and-one-half-year period, suddenly late last year there were about 150 cases within two-and-one-half months. And a very small number of them could be traced to disease acquired outside the United States.

The Public Health Service's Center for Disease Control, which monitors reportable diseases throughout the country, recommends a shift in medical strategy in areas where the PPNG strain has entered. Those gonorrhea cases that do not respond to penicillin, as found in follow-up tests, can then be given special antibiotic treatment for PPNG. Where there are outbreaks of PPNG infection, all new gonorrhea cases should be tested for PPNG. And when PPNG amounts to more than 5 percent of all cases, doctors may treat all cases as if they are PPNG. Most important: Anyone receiving gonorrhea treatment should return for follow-up tests. The infection may still be active.

THE SAVING SQUEEZE

Many lives have been saved by rescue techniques of cardiopulmonary resuscitation, or CPR, in which rhythmic pressure on the victim's chest, along with mouth-to-mouth ventilation to get air into lungs, acts to keep oxygen moving to the brain until the heart resumes beating. It was assumed that chest compression squeezed the heart, keeping blood moving through arteries. Now, three medical research teams have evidence that squeezing the lungs, which happens during CPR, may be more important than pressure on the heart. The whole chest, in fact, not the heart alone, may function as the pump. The chest-pump theory is reinforced by another recent discovery, that a person undergoing cardiac arrest can keep blood flowing to the brain—and therefore stay alive—by coughing forcefully every few seconds. The cough sends a surge of blood through the arteries similar to the action of a normal heartbeat. At the University of California at Los Angeles, J. Michael Criley, M.D., and his associates believe the blood flow in CPR works in a similar way.

SORE-THROAT THREAT

Don't neglect a severe sore throat. If you find it hard to swallow, you could have acute epiglottitis, which if untreated can grow rapidly worse and threaten your life. Illinois otolaryngologists Robert H. Ossoff, D.M.D., M.D., and Allan P. Wolff, M.D., believe the disease is more common than generally realized and suggest a diagnostic alert to fellow physicians on the risk of upper airway obstruction's causing death unless emergency tracheotomy (cutting windpipe to insert a breathing tube) is performed. Undiagnosed, acute epiglottitis is a well-established killer of young adults, reported Drs. Ossoff and Wolff in *The Journal of the American Medical Association.* The infection can be treated successfully with antibiotics.

EXERCISE: ADDED ANGST?

Pressure and anxiety bring on stress, a body reaction that can be anything from uncomfortable to life-threatening. What can we do to overcome it?

Nothing, according to Robert M. Tager, M.D., of the University of Southern California. Doing nothing is the way to relax and relieve stress—not recreation, a refreshment break, nor a switch in activity. To undo the stress response, says Dr. Tager, body and mind must be at a low level of arousal. Most effective way to achieve total relaxation, he adds, is meditation, not necessarily the religious variety. Other effective techniques include yoga, progressive relaxation (contracting, then relaxing muscles), and autogenics, a form of self-hypnosis.

Exercise enthusiasts usually believe their particular physical activity is the best stress reliever, that a gallop around the track or a gentle jog through the park is the way to leave anxieties behind. William P. Morgan, Ed.D., at the University of Wisconsin, reported in *Primary Cardiology* a series of experiments measuring effects of exercise on anxiety levels. Men taking forty-five minutes of vigorous exercise, instead of becoming loose and carefree during activity, showed a rise in anxiety which remained high at the close of exercise; but twenty to thirty minutes later, anxiety levels were significantly lower. Dr. Morgan reported that reduced anxiety following strenuous exercise occurs in normal as well as in clinically anxious persons.

Other researchers have found that exercise, non-cult meditation, and simple rest in a quiet room are all effective anxiety-relievers. Your preferred way of relieving pressure—whether quiet or active—probably will work best for you.

BACK FLASH!

Treating slipped disks with chymopapain—an enzyme substance used to dissolve protruding disk tissue by chemically digesting it—was banned in 1975 by the Food and Drug Administration because of potential risks involved in injecting it into the spinal column. But Manucher J. Javid, M.D., chairman of the Division of Neurological Surgery at the University of Wisconsin, believes the enzyme-injection method can replace spine surgery for selected slipped-disk patients. In *The Journal of the American Medical Association,* Dr. Javid reviewed the cases of 124 patients who were treated with chymopapain before its withdrawal. One to six years after injection treatment, about 72 percent of patients had marked improvement of their back condition. Among a group who had not had earlier back surgery, 83 percent had improvement.

Sweet talk about "dry" wines—our expert reveals all

New light on a controversial subject—plus some outstanding tastes, buys

BY MARTIN GERSH

We all know that Bordeaux and Burgundy red table wines are "dry" wines. Nevertheless, after they have reached sufficient maturity to be drinkable (and have been properly aerated before serving), many of them display a decidedly sweet finish to their taste. This phenomenon of sweetness in a "dry" wine has always captivated me, and I feel that the wines possessing it would somehow be incomplete without it.

You may well wonder why I have not mentioned the existence of sweetness in "dry" wines before. Two factors have caused me to hesitate. The first was a doubt that I could satisfactorily explain the complex and strangely contradictory situation—in which "dry" wines contain a perceptibly sweet aspect to their taste, without becoming dessert wines or being in any way unsuitable companions to the foods normally served with them.

Perhaps I can best illustrate this point by using other examples familiar to us. Certain shellfish, such as crab, lobster, and shrimp, all have a pronounced sweet aspect to their natural flavor; yet none of them could conceivably be thought of as a "sweet" food. Thus—crab, lobster, and shrimp are no more like candy or fruit than the "dry" wines I refer to are like Sauternes or other dessert wines, merely because they incorporate a sweet element (among many others) in their total taste. Sweetness is *never* an overwhelming factor in such cases; yet its subtle presence undeniably adds another dimension to the flavor—a particularly charming one, in my view.

Bordeaux table wines that exhibit this special quality, time and time again (after the appropriate aeration period has been observed), are Châteaux Pétrus, Ausone, Cheval Blanc, Figeac, Canon, La Tour-Haut-Brion, Calon-Ségur and Certan-de-May—a list by no means all-inclusive. As for Burgundies, I have never yet tasted a mature bottle of any of the following wines without encountering sweetness: La Tâche, Musigny, Clos de Vougeot, Richebourg, Chambertin-Clos de Bèze, Chambertin, Grands Échezeaux, Bonnes Mares, and Romanée St.-Vivant.

The second reason why I have delayed writing about this more or less unmentionable subject is, frankly, an awareness that doing so would leave me open to your horror and condemnation! Perhaps this will still happen—but I can no longer bring myself to use only the somewhat evasive terms "perfumed" and "flowery," when I wish to tell you straight away that a given table wine has a sweet aspect that is highly gratifying.

RECOMMENDATIONS

ITALY

BAROLO RISERVA SPECIALE 1971 (CARRETTA)

A powerhouse wine—majestic, dynamic, highly detailed and complex, this deep-toned Barolo is stylistically akin to the great Saint-Estèphe, Château Montrose—especially in its 1967 and 1971 vintages. The Piedmontese wine cannot fail to provide wonderful drinking for the next five to ten years, and is enthusiastically recommended at about $15. *Required aeration time: thirty minutes. (Important note: Always remember to recork wines after aeration and between all pourings in order to prevent fading.)*

CHIANTI CLASSICO 1977 (CAROBBIO)

Well made and extremely nice, moderate in body and high in its taste tonality, this is a wine that displays—despite its rather modest framework—surprising strength and backbone. Incredibly enough, Carobbio's Chianti Classico 1977 is available in a price range of $3.50-$4.50. I suspect you will be astounded by what you get for the money. *Required aeration time: thirty minutes.*

VINO NOBILE DI MONTEPULCIANO RISERVA 1971 (GRACCIANO)

Though 1971 is rated as an outstanding vintage year for most quality Italian red wines (Barbaresco, Brunello di Montalcino, Barolo and Amarone, among others), it is considered merely an average year for the distinguished Tuscan red table wine, Vino Nobile di Montepulciano. In spite of this initial handicap, Vino Nobile di Montepulciano Riserva 1971, from the Fattoria di Gracciano, emerges as a remarkable bottle of wine, notable for its silken texture and excellent concentration—a subtle wine, similar in style to Carema from Piedmont, or to a Margaux such as Château Rausan-Ségla. Strongly recommended at about $15. *Required aeration time: three to five minutes.*

U.S.A.

MAYACAMAS CHARDONNAY 1976

This first-quality Napa Mountain, California, white wine bears a strong resemblance to a memorable Burgundy, Jacques Prieur's Chevalier Montrachet 1970, which I drank a half-dozen times during 1977—and of which I now unfortunately have none. A regal wine of great complexity and refinement, Mayacamas Chardonnay 1976 has an exceptionally long-lasting and deep taste, with an alluring sweet finish to it. The wine has no flaws that I am aware of. At $18-$25, it has my highest recommendation. *Required aeration time: Refrigerate for two hours, then take out, uncork and aerate for ten minutes.*

SOUVERAIN CABERNET SAUVIGNON VINTAGE SELECTION 1974

Produced from grapes grown in the California North Coast counties of Napa, Sonoma, and Mendocino, this is a highly agreeable red wine, wanting only that final degree of complexity found in very great wines. It is deep, smooth and velvety, most pleasurable to drink now—and hopefully for the next two years or longer. Recommended at $8-$9. *Required aeration time: three to eight minutes.*

FRANCE

BONNES MARES 1972 (VOGÜÉ)

Comte Georges de Vogüé's Bonnes Mares 1972 is a big, very great and glamorous wine. Unusually forceful, with a middle taste tonality, this Burgundy is further characterized by a sweet, luscious, and very pungent plum-like fruitiness. Overall, it is a wine so outstanding that it cannot fail to captivate you completely. It has my strongest recommendation at $30-$45. *Required aeration time: forty minutes.*

CHÂTEAU CARBONNIEUX 1971

Forthright and dignified, of moderate density and without eccentricities of any kind, this extremely pleasant red Graves is an unusually good buy at $8-$12. *Required aeration time: three or four minutes.*

INTERNATIONAL COMPARISONS

BRUNELLO DI MONTALCINO RISERVA 1971 (CAMPOGIOVANNI) and CHÂTEAU AUSONE 1966

This comparison tasting provided me with a unique experience in three different ways: (1) It was my very first Brunello di Montalcino—the Italian wine from Tuscany made from the native Sangiovese grape. (2) The occasion presented me with the first non-French wine that, until then, I could unequivocally designate as great. (3) It was the sole instance in all my experience, when I have been compelled—by the wines themselves—to describe two different wines in precisely the same terms.

Château Ausone 1966, from France, and Campogiovanni's Brunello di Montalcino Riserva 1971 are noble wines. Marked by imposing presence and great concentration, they possess exquisite refinement and unmistakable class. Moreover, both bottles revealed a fresh exuberance that should guarantee you five to ten more years of splendid drinking from them. I give my most enthusiastic recommendation to Brunello di Montalcino Riserva 1971 (Campogiovanni) at $22-$25, and to Château Ausone 1966 at $35-$55. *Required aeration time (the same for both wines): twenty minutes.*

(*Note:* It was a considerable satisfaction to me when it was announced, not long after the experience described above, that the Italian government had just accorded Brunello di Montalcino the first DOCG rating. Denominazione di Origine Controllata e Garantita is a unique official guarantee of quality, which is expected to be awarded eventually to a handful of other Italian wines.) ▽

Geraldine Chaplin talks about her 'first time.'

CHAPLIN: To be perfectly blunt, it was a bit disappointing. Oh, it was good... but not at all what I had expected. In fact, I couldn't for the life of me understand why all my friends thought it was such a big deal.

INTERVIEWER: Miss Chaplin, you'd be surprised how many people feel that way. So, don't be embarrassed ... just tell me what happened.

CHAPLIN: It all started at a party in Madrid. I felt a tap on my shoulder and when I turned around there stood this wonderfully attractive young man.

"Campari?" he asked.

"No," I said, "Geraldine."

He laughed and ordered a Campari and soda for me and a Campari and orange juice for himself.

INTERVIEWER: He certainly was a very assertive young man.

CHAPLIN: Yes. You see he turned out to be a cinematographer from Chile and they're like that, you know.

INTERVIEWER: Well? What was it like?

CHAPLIN: A truly bittersweet experience.

INTERVIEWER: Could you be more specific?

CHAPLIN: Yes...it was like eating a mango.

INTERVIEWER: I beg your pardon???

CHAPLIN: Well, I wasn't crazy about them the first time, either. Yet I was so intrigued by their uniqueness, I tried again... then I was a believer.

INTERVIEWER: So now you like it?

CHAPLIN: Love it. There are so many different ways to enjoy it. Once I even tried it on the rocks. But I wouldn't recommend that for beginners.

INTERVIEWER: That's great. Tell me, whatever happened to that handsome young Chilean?

CHAPLIN: We're still very close. But I'll let you in on a secret. That was his first time, too. And to this day, he still hasn't acquired a taste for it.

INTERVIEWER: That's a shame.

CHAPLIN: Yes, it is ... I guess it's because he's never had it a second time.

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TravelNow

By Richard Alleman

New route to Paris…fly-tour the Grand Canyon…architectural outings…Mediterranean sail-see

Grandest way to experience the glory of the Grand Canyon . . . from the air. Flying out of Phoenix, Arizona, and Las Vegas, Nevada, Scenic Airlines offers daily Grand Canyon fly-sees on board twin-engine Cessnas with a window seat for each passenger. Flight highlight: entering the mouth of the Canyon, then dipping to five hundred feet below the rim! More attractions: dazzling Western scenery en route (a Scenic plane, above, passing Ship Rock between Las Vegas and the Grand Canyon). Tours range from four-hour "quick-ie" round trips ($128) . . . to 7½-hour adventures that include on-the-ground sightseeing ($158) . . . to deluxe two-night excursions ($228). See page 227.

Vacation dream-scheme: Why not combine a week in Paris with a week of sailing through the French countryside on board a luxurious new barge? *Etoile de Champagne, above*—built in 1979—offers weekly cruises that glide between Paris and the verdant vineyard regions of Champagne or—on alternate weeks—Chablis. The barge, with a crew of five, holds twelve guests in six staterooms with private baths, has three wood-paneled public saloons and a sun deck. Throughout these journeys, a top chef carefully plans meals that highlight local baked goods, produce, wines. A minibus follows the barge on shore—and is available for excursions to nearby châteaux, wineries, cathedrals, abbeys, medieval villages. Cruises depart every week from April 4 through October 31. Price for six-day cruise: $1275 for one person sharing a double stateroom. For further information, see travel agent—or page 227.

PARIS COMEBACK: After a five-year hiatus, Pan American World Airways resumes New York-Paris service as of this month—using extra-handy Orly Airport just eleven miles from downtown Paris.

Discover cast-iron America!

The arcuated façades of the nineteenth-century New York City buildings, pictured *left*, look deceptively like stone. Actually, they are made of cast iron—through an early method of "prefab" construction that revolutionized building design in the last century. Today, many cast-iron structures have been torn down. But in the SoHo and TriBeCa areas of lower Manhattan, a large number still stand. Dedicated to preserving this endangered American architectural heritage, Friends of Cast Iron is a nonprofit group that offers expert-guided walking tours of NYC's cast-iron neighborhoods every fall and spring. Set for spring 1981: a tour of Central Park's cast-iron bridges, May 10; a moonlight look at SoHo, May 16; a TriBeCa trek, May 24. Tours cost $2.50, go rain or shine; no reservations required. Call: (212) 369-6004.

Civilized sails

This summer, the romantic tall ship *Sea Cloud (below)* sets out on two intriguing odysseys that will explore the art and architecture —both ancient and modern—of the Mediterranean world. Planned by National Trust for Historic Preservation, two two-week itineraries are offered: the June 5 sailing starts off in the south of France, then heads for Corsica, Sardinia, Sicily, southern Italy. Final stop: Civitavecchia—the port for Rome. The June 19 cruise leaves from Civitavecchia . . . then to Sicily, Greek isle Corfu, Yugoslavia's Dalmatian Coast, Venice. On board the *Sea Cloud:* expert lecturer-guides, elegant cabins and staterooms, attentive German crew Prices: from $3755 to $7435—depending on itinerary, and accommodations; air fare is extra. Write: Travel Dynamics, 1290 Avenue of the Americas, NY NY 10019.

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TRAVEL

Caribbean summer: splendid vacationing—at the right price

On the islands now: revved-up hotels, great villa living, brand-new sights

Caribbean islands can have certain attractions in common: sun that never quits, showers that don't count as rain, eye-swiveling flowers and trees, and coral-sand beaches that must have been the Creator's most soothing idea; but each island has its own personality, too.

People used to think of the Caribbean in terms of on- and off-seasons. No longer: the great discovery is that all of the islands keep their charms—and their distinct personalities—during the summer months. If anything, the islands are more charming at this time because they are less crowded and because visiting them is much less expensive.

Here, a rundown of seasonless news from some favorite islands . . . plus a sampling of super-summer package tours that are too good to miss!

BARBADOS

Everbody loves Barbados. It's an island people count on. No surprises: The weather is flawless year-round; the scenery—blue sky, turquoise sea, gentle green hills planted with sugarcane—is restorative, reassuring; the language is English; and the British-mannered Barbadians are almost unfailingly friendly, polite, professional in their dealings with visitors.

Barbados has never been as popular as it is now with Americans. In fact, some New Yorkers are comparing it to a winter version of Nantucket or Martha's Vineyard because of the large numbers of people in publishing and the arts who "rented" on Barbados last season. The lure of villa living on Barbados is easy to understand: total privacy and total luxury. Besides the superb beaches, many rental properties have their own pools; most have cooks—who will also do the marketing—plus maids, gardeners, baby-sitters. The lure of renting a villa on Barbados during the summer season—from April 14 through December 14—is even easier to understand. At this time, prices are between 30 and 40 percent lower than in winter; a luxurious three-bedroom home might go for as low as $1000 a week. For six people, this comes to less than $25 per day per person!

To find out more about villas on Barbados, a few names to know: Caribbean Home Rentals, P.O. Box 710, Palm Beach FL 33480. . . . At Home Abroad, 405 East 56th St., New York NY 10022. . . . Caribbean Holidays (through travel agents only), 711 Third Ave., New York NY 10017. These companies specialize in properties on Barbados' posh Caribbean west coast. For visitors who prefer the relative isolation of the island's eastern Atlantic side, comfortable two-bedroom cottages can be rented in the tropical gardens next to Marriott's Sam Lord's Castle. Price per week: about $500 off-season; $800 in winter. *Note:* For $7.50 a day, guests renting these cottages have the run of Sam Lord's super-resort facilities: pools, vast beach, restaurants, tennis courts. Write: Ronald Stout & Sons, c/o Sam Lord's Castle, St. Philip Parish, Barbados, British West Indies.

Meanwhile, the news at Sam Lord's—the seventy-two-acre Marriott resort built around a landmark 1820 castle—is the recent opening of eighty-two new rooms, a new restaurant, exercise room, and *third* swimming pool.

The castle itself, built by Samuel Hall Lord, a rascal who lured unwary sailing ships aground on Cobbler's Reef by posting false signal lanterns mimicking those of Bridgetown Harbor, is a romantically fragile-looking white two-story house with slender-columned porticoes and a crenelated roof. (Crenels are popular on Barbados; St. John's Church has them, too.) Sam Lord's minions seized the misguided ships and, after murdering the crews, appropriated slaves and other cargo. The castle, where seven rooms are still available to guests, is handsomely furnished with some of these ill-gotten treasures. Beautiful furniture and mirrors, some now fogged by sea breezes, decorate airy rooms with exquisite plasterwork ceilings created by Charles Rutter—who also did those in England's Windsor Castle. Behind the house: formal gardens, fountains—an outpost of British gentility amid the palms and bougainvillaea.

Mile-long Atlantic Ocean beach at Sam Lord's Castle—Marriott's Barbados super-resort

Today, with the addition of its modern air-conditioned rooms and facilities, Sam Lord's Castle is more like a small country than a hotel; you need a map—which *is* supplied. Electric carts ply the neat little roads to carry baggage, room-service meals, or other comforts. Within the compound, there is a total of six pleasant places to eat and/or drink/dance (Continental and Caribbean food/drink), children's pool, hydrotherapy pool, seven tennis courts lit at night, tennis pro shop, barber and beauty shop, duty-free shopping plus local clothing and handicrafts. With all this and a full mile of glorious Atlantic Ocean beach with its table tennis, disco, and shuffleboard, as well (plus a bargain off-season rate of $210 per person in a double room for seven nights—without meals, but lots of little extras), one can feel very happy indeed that Sam Lord built his castle.

More east-coast hotel news just south of Sam Lord's: the renaissance of the Crane Beach Hotel. Owner Julian Masters has devoted the last decade to renovating and refurbishing this coral-stone classic—built as a plantation house in 1790. Today, most rooms and suites have been totally redecorated with antique furniture, four-poster beds, Liberty fabrics. At the same time, the Crane's columned dining pavilion with tented ceiling has become one of Barbados' best restaurants. Specialty: Crane chub—a sweet moist fish caught offshore and served fried or steamed with wine, butter, lime juice.

To the north, in the dramatically beautiful east-coast area known as Bathsheba, Barbadians have long known about the superb island cooking at the Atlantis Hotel. The prix-fixe luncheon—served on the Hotel's Greek-taverna-spare terrace—includes pumpkin fritters, spinach cakes, tiny bananas, deep-fried flying fish and dolphin . . . plus brown beans, brown rice, salad, coconut pie. Extra attraction: the view of rugged shoreline studded with fishing boats and craggy coral boulders.

A short drive from Atlantis, Andromeda Gardens is worth a visit: a hilly tropical enclave landscaped with thousands of exotic plants from all over the world. Over a hundred species are labeled and keyed to a guide that's available at the entrance.

On the other side of the island in St. James Parish, a new Barbados sightseeing delight: Folkestone Underwater Park. Here, a whole section of the Caribbean has been set aside for diving, scientific research, pleasure boating. In the Park's protected Recreational Zone, snorkelers can swim a one-hundred-meter sea-trail marked with photos and descriptions of the coral and fish that lie below the surface. Non-swimmers can see the same sights from a glass-bottomed boat. Most spectacular undersea attraction of the Park: the wreck of the 356-foot freighter *Stavronikita.* Deliberately sunk in 1979 in 120 feet of water, the ship—now encrusted with sea plants and animals—offers experienced divers one of the most dramatic adventures in the Caribbean.

Adventures underground

Are you ready for an amazing underground experience? An outstanding natural phenomenon on Barbados is being made accessible to visitors: deep limestone caverns, known as Harrison's Cave, have been supplied with roads and battery-powered trams so you can enjoy their spooky beauty with ease. Almost in the center of the *(Continued on page 218)*

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The summer of 82°

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In addition to beautiful weather, there's swimming, diving, sailing. Fishing, golfing, playing tennis. Sporting the day away. Then taking on the town at night.

This summer, with the prices in Europe just out of this world, but spending your vacation at home just out of the question–make it the American paradise. (The price at this time of year is just about as nice as you can get it!) See your travel agent.

United States Virgin Islands

St. Croix · St. John · St. Thomas

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CARIBBEAN ISLANDS

(Continued from page 214)

island in Welchman's Hall Gully, a botanical park operated by the Barbados National Trust, the caves were formed over the eons by the underground river that flows in and out of your route, crashing down in a spectacular forty-foot waterfall into a pool where, at the lowest point in the forty-five-minute trip (nearly a mile long), passengers can leave the tram, the better to perceive the cave's chilling wonders.

A five-minute slide show begins the new tour, then you'll plunge into darkness underground to witness an almost incredible variety of mineral formations. These natural creations of the seepage of water through limestone seem to presage anything that man himself might build: the stalagmites (growing up) and stalactites (down) mimic everything from delicate silk fringe to massive stone columns, in styles that range from primitive through gothic, baroque, and space-age. The caves have been artfully lit with areas of indirect illumination that give these marvels good visibility without losing the shadowy mystery of narrow twisting roads and vast echoing chambers.

From the first stop in the 150-foot long Great Hall, you can look down fifty feet to the dim passage that will be your return route; and, with an active imagination, you will feel grateful for the new roadway and the tram, as you envision the cave's early explorers' progress on foot and in the dark. Erratic speleothems called helictites extending their crystals in strange and weird directions are indeed "sermons in stones" and an adventure not expectable on a tropical island.

Overland discoveries

Barbados' newest hotel—the St. James Beach Club—is set to open within the next few months. Edging the Caribbean just below Holetown, the St. James Beach Club will have 131 rooms and suites clustered around gardens, fountains, pool, restaurants. Special: an air-conditioned squash court . . . sauna . . . golf, tennis, and horseback riding nearby. Also nearby: an excellent new Barbadian restaurant—Château Créole. Overlooking a green meadow, two breezy terraces of a former private villa form the main dining areas. Attractive Barbadian women—wearing turbans, white blouses, long bright skirts—serve Créole dishes with great style.

Also on the Caribbean's edge, Paradise Beach Hotel, owned by Cunard, lives up to its name with another mile of beautiful beach where guests can swim, water-ski, sail, scuba dive, play games, dance, eat, drink, and even buy print-cotton dresses from vendors who set up colorful umbrella-racks right on the sand.

Barbados classic: cliff-edging Crane Beach Hotel and pool

This resort, spread along the coastline, is also expanding, having added thirty-nine comfortable air-conditioned oceanfront rooms to the original 152, a second restaurant for Continental and native food/drink. There are also two swimming pools, tennis courts, horseback riding, and a row of shops including duty-free glass and china. Daytime activities at Paradise Beach include talks on local interests, shopping trips, amusements for children, and tours on both land and sea; music, dancing, and Caribbean entertainers keep the fun going at night. *Note:* Now under construction between Paradise Beach and Barbados' capital Bridgetown: a new four-lane road that will make shop-and-see excursions to the city a snap.

Southeast of Bridgetown—near the little fishing town of Oistins—two good restaurants worth trying. Pisces, built over the water, naturally specializes in seafood: sautéed kingfish served with yam croquettes . . . fillet of dolphin poached in white wine with garlic . . . turtle stew spiced with rum. Across the road, The Witch Doctor offers Barbadian and African dishes on a large porch that's softly lit by candles and hurricane lamps. The treat here: a Caribbean salad bar with exotic fixings such as pumpkin chunks, sweet potato, lentils, breadfruit, green bananas.

Dining's more elegant at Bagatelle Great House—a star Barbados restaurant in a magnificently restored plantation house that was built in the hills of St. Thomas Parish on the center of the island in 1645. The big news at Bagatelle: Hide Away—a discothèque/restaurant adjacent to the main house. At Hide Away: a thatched dining terrace, bar, small dance floor, private cubicles with banquettes and cane rockers . . . and the most glamorous crowd on the island.

Another new Barbados nighttime attraction: *1627 and All That Sort of Thing*—a cultural happening presented by the Barbados Museum in Bridgetown, Thursdays and Sundays at 6:30 P.M. The evening offers Barbadian hors d'oeuvres, a buffet dinner with wine, an extravaganza of African and local dancing. Price: $25 per person includes transportation from hotel to museum and back. (Phone: 73975 for information, reservations.)

The museum show is just a sample of what happens on Barbados during the island's major holiday—Crop Over. Originally a slave-days' celebration of the end of the sugarcane harvest, this year's event is set for July 12 through 18. Among the excitements: arts and crafts expositions, calypso singing, costume band competitions, dancing in the streets, fireworks.

BARBADOS ANNOUNCES THE 8-DAY WEEK.

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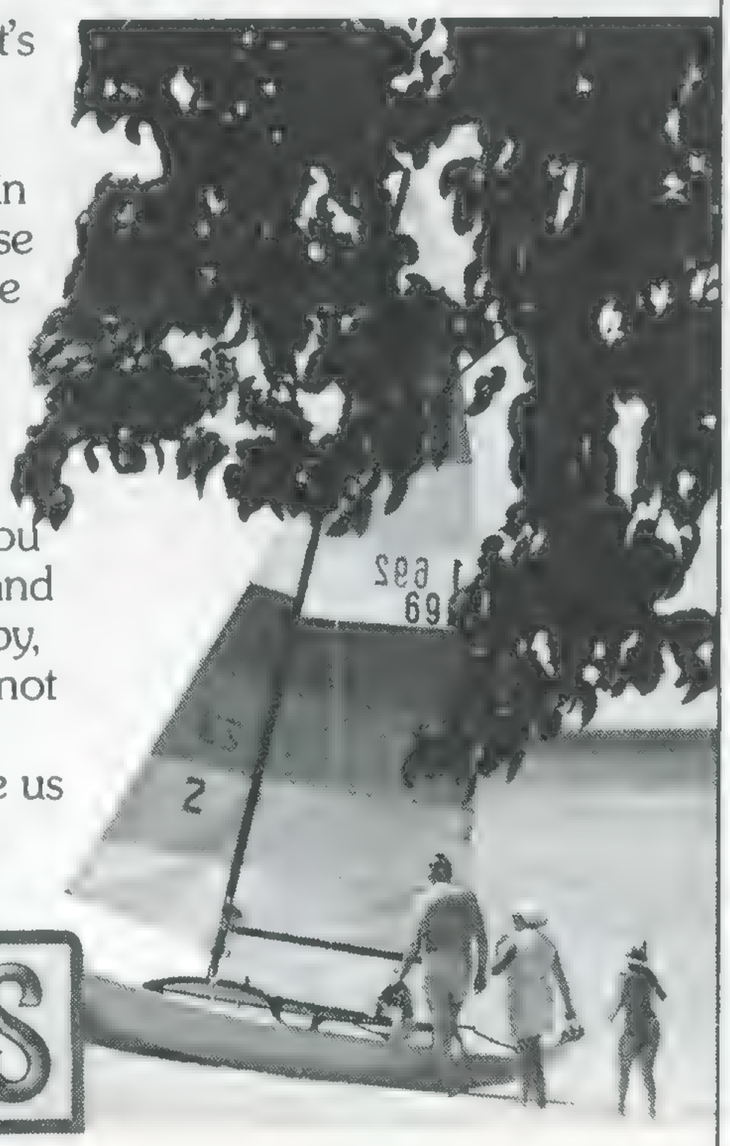

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UNITED STATES VIRGIN ISLANDS

On these three trade-wind-cooled islands—St. Thomas, St. Croix, St. John—some of the best things never change: tie-dyed blue-green sea, beaches white as lingerie ruffles, hills the color of crushed green velvet.

On St. Thomas, the new golf and tennis resort Mahogany Run gets top billing for its challenging eighteen-hole golf course—the

first and only one on the island. Its two most dramatic shots—the approaches to the thirteenth and fourteenth greens—are hazarded by Atlantic coves!

To cover the hilly Mahogany Run course—carved out of mountains and meandering through valleys—players ride gas-driven golf carts—more powerful than electric ones. The Golf Clubhouse, the center of operations at Mahogany Run, includes pro shop, locker rooms—as well as a broad terrace restaurant and the reception desk.

Accommodations at Mahogany Run range from pleasant double rooms to one-, two-, and three-bedroom villas. The resort's handsome, streamlined buildings are skillfully concealed in the forested slopes of the 315-acre grounds. Jitneys wheel around the grounds on scheduled runs to shuttle guests between their lodgings and the Clubhouse; they also provide transport to Magens Bay beach, the best on the island.

At the small, seaside Villa Olga Hotel (headquarters for the St. Thomas Diving Club), the news this year is the addition of underwater photography courses to its famous dive program. Classes for both divers and diver-photographers use Villa Olga's training facilities approved by the P.A.D.I. (Professional Association of Diving Instructors). These facilities include a specially designed swimming pool for practice dives, four certified diving boats, a classroom, plus a darkroom for photography students.

Week-long photographic seminars, open only to certified divers, begin on May 23 and run to September. After a stay of four days at the Villa Olga, students armed with camera gear spend the last two days aboard a new sixty-eight-foot diving boat which sleeps twenty. Now divers can take home photographs of the famous watery beauty of the U.S. Virgin Islands—not just memories.

Terraced down a palmy hillside, Villa Olga has a dozen new air-conditioned rooms, a shaded alfresco restaurant, plus pool and classrooms. Guests at the Villa look out at the flying boats ("gooses") that link St. Thomas and St. Croix, as they bounce along during takeoffs and landings in the Bay of Charlotte Amalie, the harbor port of St. Thomas and the capital of the U.S. Virgin Islands.

Hidden on a glorious sandy beach on the southeast end of St. Thomas, Secret Harbour Beach Hotel merits its name. This resort blends beachcomber living with big-city comforts. The bar is under a thatched roof, the restaurant under palms. All the accommodations—from studios to one- and two-bedroom bungalows—have air-conditioned bedrooms, tiled bathrooms, and airy terraces furnished with white wicker. Only a few miles from the deep-sea fishing boats at the Red Hook Marina, the resort is a favorite stay-place of sport fishermen. On Sundays, Secret Harbour is also an extremely popular lunch spot for people from Charlotte Amalie.

Newest Virgin Islands connection

The new fifty-two-foot power boat *MV Turtle Bay* now links the two super Rockresorts—Caneel Bay on the U.S. Virgin Island of St. John and Little Dix Bay on the British Virgin Island of Virgin Gorda. The boat connection is part of a special Rockresort summer package that allows guests to begin their stay at either resort and to divide the length of their stays on each resort as they wish. This program—available *(Continued on page 220)*

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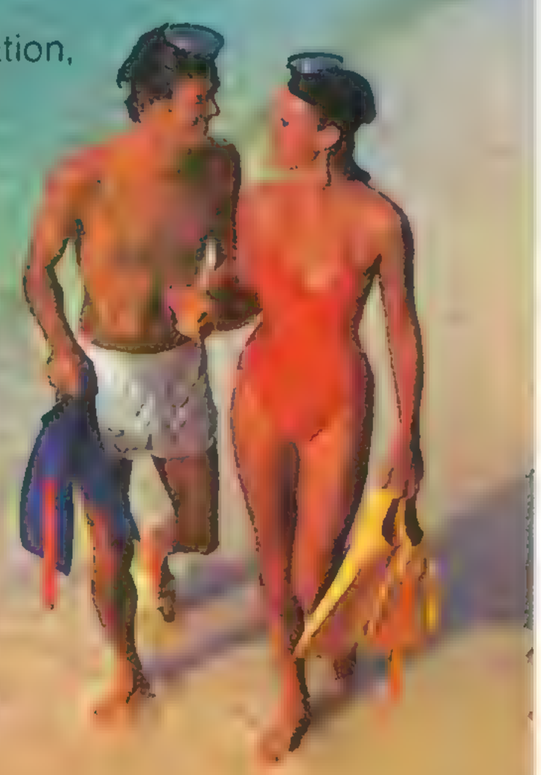

CANEEL BAY

ST JOHN, U S VIRGIN ISLANDS

A Rockresort

CARIBBEAN ISLANDS

(Continued from page 219)

from May 15 to October 31—is a terrifically good buy: $585 for each of two persons sharing double rooms for a week.

Guests live a pampered life in soothing rooms of bungalows with polished tiled floors, straw rugs, cane furniture, ceiling fans. On arrival, guests find a welcoming bottle of Cruzan rum and a filled ice bucket. In case of a power blackout, a frequent happening on tropical islands, each room has a flashlight—as well as beach towels and an umbrella; at night, maids turn down beds, replenish bath towels. Meals (delicious pale-green chilled avocado soup, hearts of palm salads with chunks of fresh coconut, and fantastic macaroons—to name a few Rockresorts specialties) are included. Of course, the two-hour boat ride between the U.S. and British Virgin Islands is also part of the deal. Passports required!

SAINT LUCIA

Just the sight of St. Lucia, popping out of the blue sea with its appealing little conical mountains, clustered villages, and coves harboring tall-masted sailing ships, puts you in a playful mood. This could be your own toy island, an embraceable domain that's in the New World but not really part of it.

A quick half-hour-minus hop from Barbados on LIAT, a "commuter" Caribbean airline, in a petite plane with stewardesses so pretty and stylishly made-up that you'll suspect your flight is about to be filmed, lands you at the little airport at Vigie, just a short drive from Castries, the capital of St. Lucia. An hour away by road at the other end of this mountainous island, twenty-seven miles long and half as wide, a new international airport links directly with North America, South America, and Europe. The spiky "Pitons" peaks are the visual key to St. Lucia; its cultural flavor is French.

The first settlers were English who arrived in 1605; the French followed in 1641. The two fought over the island for two centuries; and, finally ceded to Britain in 1814, St. Lucia became an independent country in 1979. The local black patois is still French, as is much of the food; and St. Lucia claims that Napoleon's Empress Josephine was born there, not on Martinique, where "she was merely baptized." The charming French Colonial style of Castries, with its gingerbreaded balconies, will remind travelers of New Orleans' Vieux Carré or Quebec City. (Two of its walled gardens hidden from the street can be seen by visitors at Rain Restaurant on Columbus Square and the Horticultural Boutique.)

The harbors of St. Lucia, where the solemn wooded mountains have their feet in a frolicky sea, are crowded not only with fantastic sailing ships, such as brigantines, but all manner of sailboats and motor yachts—cruising, sport fishing, and motor-touring are rampant, especially at Marigot Bay, where a "drive-in volcano" adds a certain cachet. This was the filming location for *Doctor Dolittle,* starring Rex Harrison; for some years afterward, tourists would happen on the giant snail shell in the forest.

And of course this lush green island, its valleys filled with banana and cacao trees, coconut palms, exotic fruits and spices, is ringed with seductive *(Continued on page 222)*

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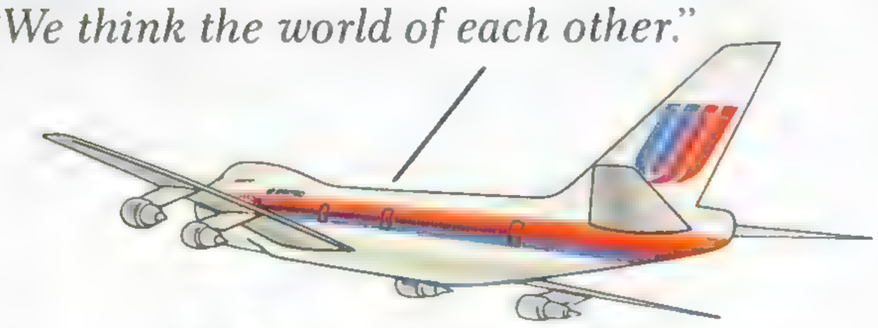

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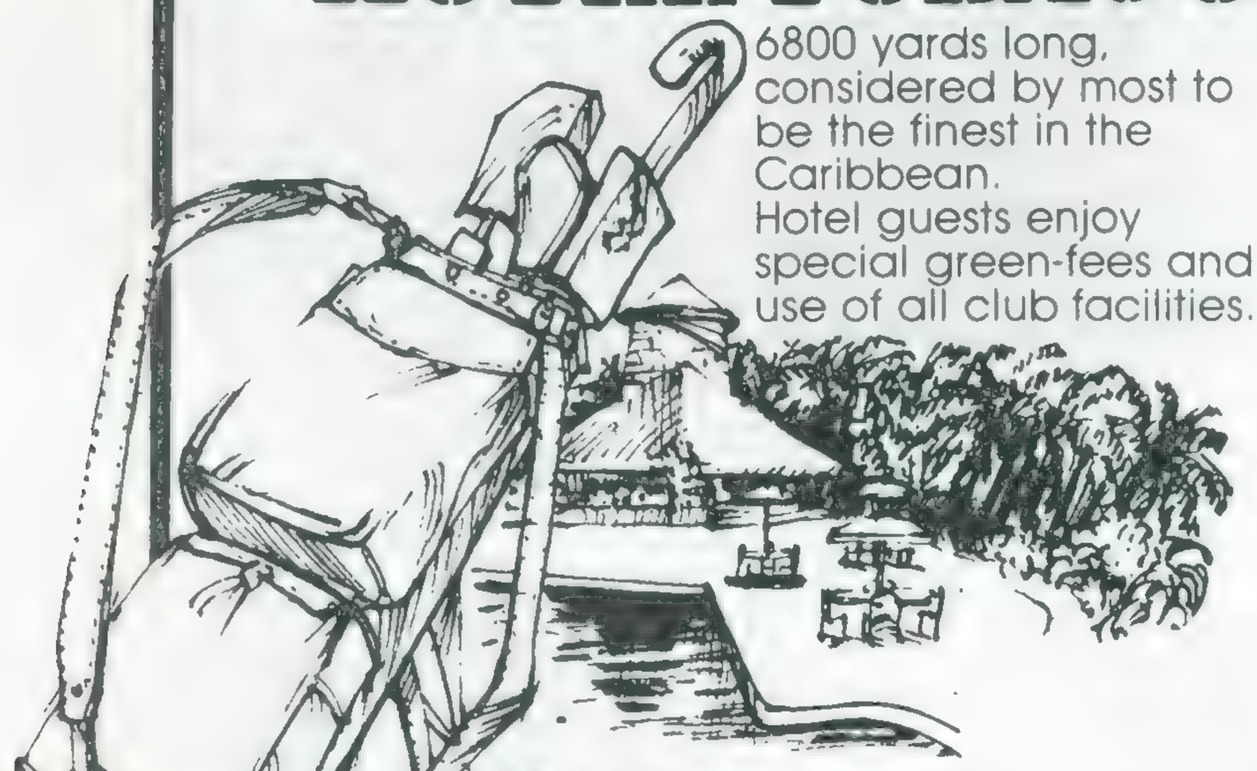

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CARIBBEAN ISLANDS

(Continued from page 220)

beaches and limpid blue ocean where swimming in (and under) the water is unexcelled.

Overlooking one blue bay on the island's northern coast, Hotel La Toc has a half-mile of breathtaking beach, backed by—on the hillside—two swimming pools. With mountainside hotel, villas, plus the more rustic Village Centre, with its own restaurant, bar, and pool, La Toc, owned by Cunard Hotels & Resorts, can accommodate more than five hundred guests. This is a "vertical" resort; but, pushing back into the green hills, it offers five tennis courts, a nine-hole golf course as well. Pink and porticoed, La Toc has a cheerful, pastel-colored, French Riviera ambience; and the guests are an international lot.

In the main buildings of the hotel, where pleasant balconied air-conditioned rooms look down on pool and beach below, the outdoor eat-and-drink tables on the pool's terrace blend wall-lessly into those of the ground-floor coffee shop and lounge, its columns and arches painted with trompe-l'oeil leaves and flowers echoed in the leafy green/white upholstery of chairs and sofas.

One flight upstairs, the handsome dining room offers beautiful food and bar service in a more elegant setting. After dinner, guests may dance or indulge in such offbeat excitement as crab races (you know you're really relaxed when the biggest stress in your day is deciding which crab to bet on).

How tempting to loll life away on this breezy hillside; but, should energy or inquisitiveness strike, you might consider car hire (left-hand English-style driving) for island exploration—or fish or sightsee under the guidance of Carib Touring. Shopping will include local silk-screened fabrics and strawwork, pottery, and the usual Caribbean assortment of duty-free goodies; and—if you're a stamp freak—St. Lucia issues handsome commemorative covers.

In packing for St. Lucia, remember that the temperatures are in the 75–85° Fahrenheit range; the air is damp; the sun is very bright. Stock up on sun-block lotions; take equipment for managing damp hair; for clothes, choose plenty of cottons—and don't forget pretty dresses (bare-shouldered, if you like) to wear at night. Shorts and such are not considered good form in the hotel restaurants. The rather formal atmosphere of a room like La Toc's Les Pitons, with its columns, chandeliers, and handsome high-backed chairs, will encourage you to happy up-dressing at night after a day spent sporting in a bikini.

PETER ISLAND

The child's fantasy of living on one's very own palmy tropical island—scalloped with glorious sandy coves—can come true at the Peter Island Hotel and Yacht Harbour. The tangled wilderness of a desert island plus luxury living are the special lures of this tiny, private British Virgin Island. Spread across immaculately groomed grounds, eight tidy A-frame cottages house guests. All thirty-two air-conditioned guest rooms have balconies or patios, ceiling fans, bathrooms with double wash basins, refrigerators stocked with bowls of tropical fruit.

Built of local stone, the main house at Peter Island has a clean nautical feeling: a huge ship's wheel shades the open-air bar where,

each afternoon, tea is served with slices of rich yellow pound cake. The bar faces the sensational saltwater pool that seems to meet the dazzling blues of sky and the Caribbean. Closeby is the evening dining room with stone arches, flickering hurricane lamps, tall polished plants.

A stroll away from these civilized living arrangements, Peter Island's gloriously long beach of soft white sand is backed by a forest of palms. At lunchtime, a tantalizing buffet—salads, cold cuts, fish, chicken, steaks grilled to order, cheese, fruits, baskets of French baguettes, plus drinks—is set under a circular thatch-roofed pavilion. Guests sitting at weathered picnic tables—the same grey as the trunks of palm trees—can wiggle their toes in the warm sand.

Peter Island provides three tennis courts—one for nighttime; sailing; snorkeling; and five horses (not necessarily of Secretariat stock) to ride the trails in the unpeopled deserted part of the island. New: a certified scuba diving school that will operate dives to *The RMS Rhone*—a wrecked ship used in several scenes of the film *The Deep.*

Peter Island: civilized living on a desert isle

Perfect for house parties of eight: the luxurious Crow's Nest—a hilltop villa with its own saltwater pool, enormous terraces, living and dining rooms, four bedrooms, four baths, two maids, plus a gardener. To maneuver the steep three-hundred-foot climb to the Crow's Nest, a Mini-Moke (a sort of Australian Jeep) comes with the villa. The $1200 daily rate includes meals for eight served at the hotel—plus use of all resort facilities.

Peter Island also has a modest three-bedroom cottage with kitchen and maid service on Sprat Bay; it rents for $300 a day from April 21 through October 31; another $34 a day for each person covers three meals at the hotel.

Among the various packages at Peter Island, the most popular and the best buy is the Honeymoon Plan—not limited to newlyweds but for any two persons sharing a double room. From April 21 to October 31, this six-night plan—including food, sports, transfers from the Tortola airport to the pier for the twenty-minute boat ride to the Island, plus a bottle of wine—is $910 for two.

YOUNG ISLAND

Dangling two hundred yards offshore from St. Vincent Island, the small privately owned Young Island resort has the delicious faraway charm of a French Polynesian isle. Brilliant parrots fly around. Tall palm fronds and giant breadfruit trees conceal the twenty-five cottages, which are only steps away from the beach. A patchwork of strong-smelling white ginger, yellow hibiscus, and scarlet oleander edges the paths around the island. Louvered windows and ceiling fans cool the cottages which have outside showers.

Nutmeg, coffee, and mango trees shade the breakfast patios, *(Continued on page 224)*

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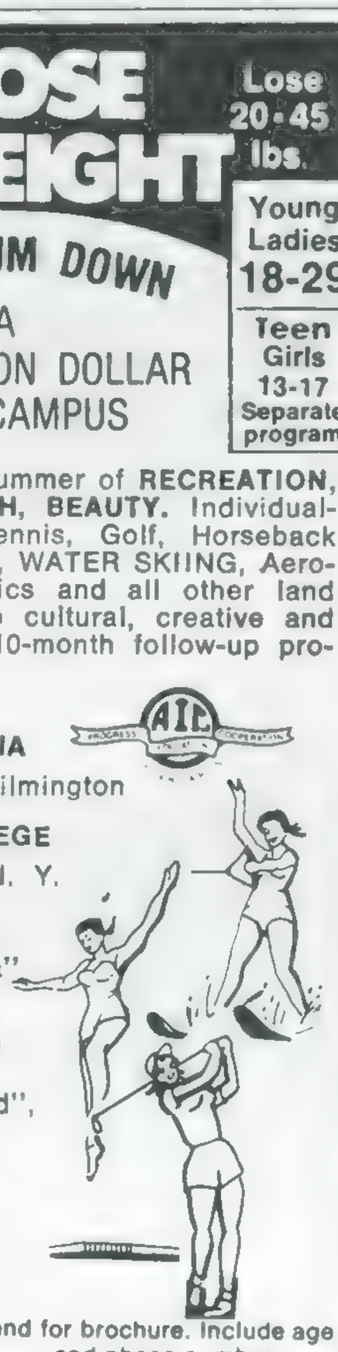

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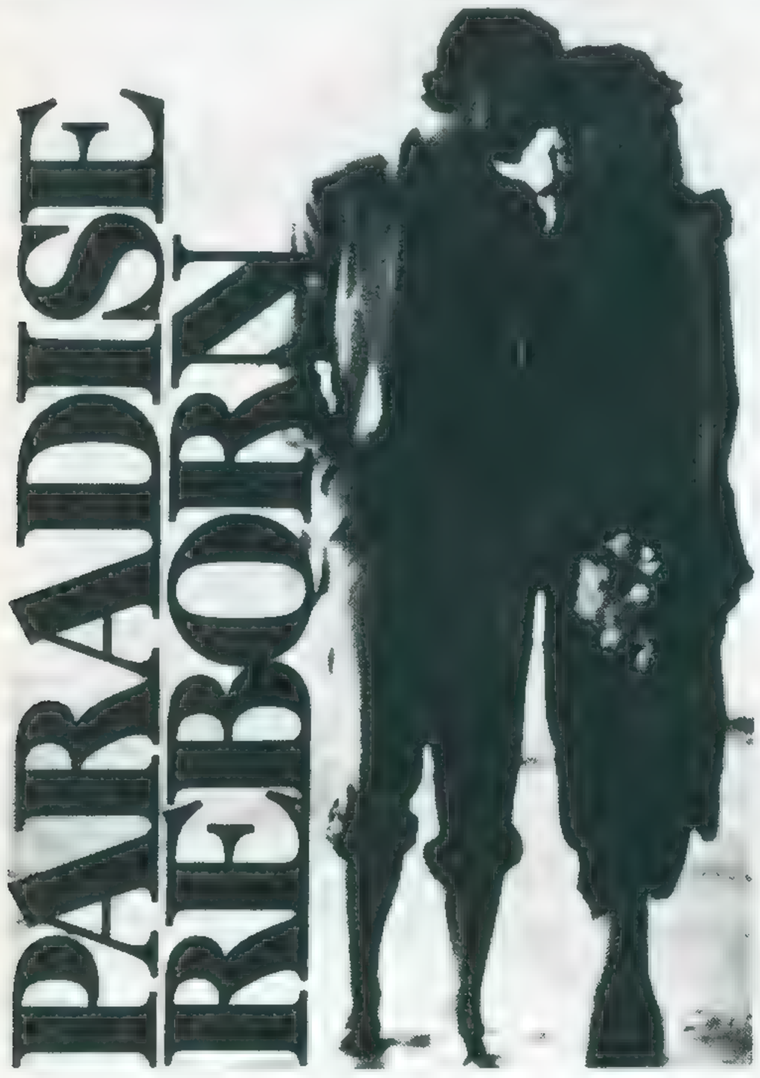

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Then see your travel agent.

(Continued from page 223)

served by barefoot waiters. Hammocks swing from palms near the cottages and along the beach. To reach the Coconut Bar, guests wade knee-deep through the pale-green Caribbean. The tennis court is lighted for night play, and those who wish to float away for a picnic or on an overnight trip may charter the resort's fifty-foot sailing yacht.

All day Young Island guests live in swimsuits and cover-ups. They lunch in thatched, shaded gazebos scattered around the property. In the evening, women dress in long wrap-around skirts—that seem right with bare feet—to dine in the candlelit restaurant. Fresh fish is a Young Island specialty.

For an evening on the town across the bay on St. Vincent—the only time people need to wear shoes—a boatman is always on hand to provide transport at no extra charge.

The special seven-night package at Young Island, from April 5 to December 20—including three meals a day, tips, round-trip transfers from the airport to the hotel—ranges from $809 to $999 for two persons. Pack lightly for the barefoot life.

PETIT ST. VINCENT

Privacy is the luxury of Petit St. Vincent, a blissful 113-acre island that is all one resort. Each of the twenty-two bungalows stands by itself—as if on a small, separate island—some along the beach, some on hilly slopes. With only forty-four guests staying at the resort, its spectacularly beautiful beaches have that curious, deserted feeling generally associated with sunrise even when a brilliant noonday sun shines on the white, unpeopled sand.

Designed for privacy and comfort, each of the island's cool stone bungalows has a patio, screened terrace, two double beds, bathroom and—happily—no telephone. Instead of ringing for room service, guests place their orders in red boxes outside their cottages, hoist a flag to signal need. A member of the staff makes the rounds in a Mini-Moke every thirty minutes to pick up the orders. Morning coffee and tea are silently delivered to the bungalows, and buckets of ice cubes are constantly replenished.

Some guests lunch in the privacy of their patios; but, in the evening, most everybody turns up for drinks and dinner served in the airy hilltop Pavilion overlooking the harbor. Yacht people cruising through the blue-green waters of the Grenadines often drop anchor at PSV and come ashore for a good meal.

Lighted tennis courts, snorkeling, a fleet of Sunfish boats plus a sixteen-foot sailboat are all part of the resort, there for the asking. Seasonal rates fluctuate, but not so the delights on this small private island. For the second time, PSV will remain open during the summer months this year. From April 21 through August 31, count on about $166 a day—plus tips and tax—for two persons sharing a bungalow, all meals, and sport facilities.

MUSTIQUE

The seduction of Mustique, an endearing, small, green island, is privacy. A handful of international people who have succumbed to the island's beauty, beaches, and gentle rhythm have built their own holiday houses.

When the owners are absent, many of these tropical verandah-ed houses are available for rent. Most properties come with maid, gardener, and "wheels." From May to July, when rates are lower, a three-bedroom house rents from $935 to $2500 a week. For details, contact Homeowners Association, Kingstown, St. Vincent, W.I.; telephone (809) 45-84-621.

Mustique's only hotel, The Cotton House, instantly conquers guests with its immense comforts, carefully ordered informality, and refreshing elegance. The hotel's main house, an eighteenth-century cotton warehouse, exquisitely brought up to date by the talents of Oliver Messel—artist, architect, and set designer—looks like an enchanting stage setting.

Deep breeze-cooled verandahs circle the coral and stone building; cedar-wood shutters frame tall windows. In cottages terraced on the hillside, watercolor-fresh guest rooms with jalousied doors open onto terraces and the shimmering blue Caribbean. (In each room, a small library of books in several languages is a tip-off to the resort's international guest list.) Cotton House has a lovely freshwater pool, two tennis courts, and a stable of horses to canter across valleys, green hilly woods, and miles of deserted powder-white beaches.

To complement the relaxed pace at Cotton House, picnic lunches, generally transported by Jeep, are delivered in style to any beach the guests may wish—as well as to the pool. Luncheons on the verandah tend to be more formal. After siestas, and before embarking on energetic activities, guest converge on the verandah again for tea.

After sun-soaked days in bikinis and cover-ups, guests enjoy changing for dinner: women into something fragile and romantic; men into freshly laundered shirts, happily worn without ties and jackets. More like guests at a house party than hotel patrons, people collect for drinks in the huge flower-filled loggia arranged with deep sofas and antique furniture that, after endless polishing, shines even more by candlelight. White-coated waiters pass drinks, and the room echoes with the sound of cosmopolitan voices and laughter.

Dinner on the verandah is an elegant affair reminiscent of a colonial outpost: white table linen, the glint of candles on silver, crystal, and china. For coffee and liqueurs, guests drift back to the loggia, a few indomitable ones head for disco dancing; but, for most Cotton House visitors, the routine is early to bed.

A special Mustique package for a stay of seven nights from April 19 to December 20—including room at The Cotton House, all meals, tips, sports, and round-trip air fare from St. Vincent to Mustique (planes three times a week)—costs $975 for two persons.

TRINIDAD/TOBAGO HOP

This two-island nation offers two totally different Caribbean experiences. Trinidad is a large, oil-rich land—concerned with commerce and with its thriving petroleum industry. Trinidad's cosmopolitan main town—Port of Spain—fascinates: a time-warped capital where grand Victorian buildings seem to belong in British Colonial India rather than in the West Indies . . . and where the people are East Indian, African, Chinese, Syrian, Spanish, French, English, and mixtures thereof. Tobago, on the other hand, is everyone's fantasy of what a Caribbean island should be: miles of beaches, acres of palm forests, steep jungly mountains *(Continued on page 227)*

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CARIBBEAN ISLANDS

(Continued from page 225)

abounding with exotic birds.

An ideal way to experience both Trinidad *and* Tobago is on Hilton International's "Island Hopper." This week-in-the-islands package starts with four nights at the Trinidad Hilton. Built on a mountain next to Port of Spain's two-hundred-acre city-center park—Queen's Park Savannah—this upside-down hotel has lobby on the top floor and guest rooms below; it also has an enormous pool, a health club, two night-lighted tennis courts, and energetic steel-band concerts on Sunday nights.

The other half of Hilton's Trinidad/Tobago spree can be spent at the Mount Irvine Bay Hotel on Tobago. This luxurious enclave is built on the ruins of a sugar plantation; a two-hundred-year-old stone mill building forms the center of the hotel's open-air restaurant. The greatest attraction of Mount Irvine Bay: its palm-studded eighteen-hole golf course—one of the most attractive and challenging in the Caribbean. Hilton's package price: $354 per person sharing a double room—includes cocktail parties, tennis, sightseeing tours of each island, a bottle of rum, breakfasts and dinners on Tobago, hotel/airport transportation. *Note:* Cost of transportation between Trinidad and Tobago is extra. Besides easy air-hopping, there's now a new way to travel between the two islands: the thousand-passenger Danish ferry boat *Gelting* makes the trip in four-and-a-half hours. The *Gelting* has three dining saloons, a bar, fifteen private cabins, Danish officers.

HAITIAN SHAPE-UP

Club Med villages—well-known for their sports facilities, entertainment, free-flowing wine at meals, and prized real-estate locations—have come up with a fascinating week at their new village on Haiti. From May 30 to June 7, a team of experts will be on hand at the Club to test, teach, and advise on fitness, nutrition, and beauty. Sports-medicine doctor Robert Arnot will test individuals to find out which sports or activities are most suitable to them. An instructor from Jane Fonda's Workout studio in California will head exercise classes. A former nutrition manager from Weight Watchers will offer good-diet guidance. A hairstylist and makeup consultant will suggest shortcuts to looking great without fuss. This special week is only the icing to Club Med's regular fare: sandy beaches, musical afternoons, amusing shows, plus the free-as-air feeling of being at the Club. The special price for the one-week Haiti special: $430.

PERKS ON PUERTO RICO

On Puerto Rico, the charm of Dorado Beach Hotel is constant: one thousand acres of groomed grounds shaded by palms, two miles of white sandy beach, glorious sun, warm starlit nights. From April 15 to October 1, the surprisingly reasonable cost of a special package makes the resort even more appealing to those with thin pocketbooks. All the "perks" that are generally counted as extras at Dorado Beach are included in the deal: transportation to and from the San Juan airport, three meals a day, wine at dinner, greens fees, court fees, golf and tennis clinics, Sunfish sailboat rentals, snorkeling, beach parties, disco cover charges, tips, taxes. The bottom line: $312 for each of two persons sharing a luxurious double bedroom for a minimum stay of four nights; additional nights are $75.50 per person.

—Reported by DESPINA MESSINESI, LORRAINE DAVIS, RICHARD ALLEMAN

On Virgin Gorda in the British Virgins: dream beach at Rockresort Little Dix Bay

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VOGUE'S

View

APRIL '81

An interview with Galanos... news from the couture

Edited by June Weir

Personal style: Paloma Picasso

Paloma Picasso is a woman with a definite sense of her own style. In a recent interview in Paris with Vogue editor Susan Train, Paloma talked about personal style—what it is, how it is achieved, how her own style has evolved over the years:

"Personal style is not something that is just in the air—it is something you *have* and that you apply to yourself. I think my own style has evolved over the years, but generally it has always been the same look.

"First of all, I have very strong features, so I have to dress in a definite manner. I can't be wishy-washy. Nor do I always want to be in architectural clothes with strong lines. I've always liked rather dramatic things; if I tried to dress in fluffy chiffons, I would look ridiculous. And, because I dress in a dramatic way, people always think I am much taller than I am. I'm really only 5 feet 4½ inches.

"There are general things I always do, even though one year I may dress in a very colorful way and the next year in dull colors. Black pants, for instance, are one of my basics. I dress very often in bright colors, but it's always with black and one other bright.

"When you wear black, you can use lots of accessories. If you wear prints, it's harder to mix accessories. And I think accessories make dressing amusing. I've always loved jewelry, which is why I've ended up designing jewelry myself (for Tiffany's). And, of course, if you're wearing a little black dress, your jewelry is going to look a million times more exciting than if you are wearing a little flower print.

"My three favorite colors are black, white, and red; but, of course, I deviate from that. And I think I really prefer pants. Sometimes, I realize I haven't worn a skirt or dress for weeks. Dresses are very hard to find. I really like tops more than anything. Actually, you can achieve the look of a dress with a black pullover and skirt. So I mostly dress in pants and skirts and then a top—a jacket or a funny shirt. I prefer separates—even though I buy a jacket and pants or a skirt that go together I never *wear* them together! It's nice to know you *can*, but I rarely want to.

"What I like is to look different every day. It's fun. Not always, of course, I am not a magician, but I try to make new looks almost every day with the same clothes, just by moving them around. Of course, there are days when I don't feel like dressing up at all. Those are days when it's good to dress in black—you don't have to make any effort. It's nice to go through ups and downs. If you dress up every day it gets to be a bore—you have to keep the excitement of dressing up. I really dress *(Continued)*

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VOGUE'S

View

Continued

Paloma Picasso

Above: "Karl Lagerfeld gave me this coat. It was made for his mother by Jeanne Lanvin in the 1930s." A more contemporary suit, by Saint Laurent, below.

(Continued) more for my mood than for my life. Sometimes I will dress up for an occasion that doesn't really call for it, and sometimes I will be underdressed just because that morning I got up and felt like dressing down.

"I used to dress almost entirely from the Flea Market—that's when I started to almost always wear a black skirt or black pants because you can add something from the Flea Market and not look like an old hanger. I think it's nice to have old things and new things and mix them. Yves Saint Laurent and Karl Lagerfeld have been my basics for a number of years, but I have things from other designers too. In New York, I discovered Michaele Vollbracht. I really adore his clothes. They are very extravagant—the kind of clothes you want to be one-of-a-kind.

"I collect accessories—lots of jewelry—some real and lots of fake because I like big jewelry even though I am small; little jewelry doesn't work for me. It's a question of bones and proportion rather than being small or tall. I've always been rather surprised; but, when I put a hat or a jewel on, it's the bigger the better. I can't go half way. It has to be all or nothing. Very plain is also good for me. I can just pull my hair back and have nothing—no make-up—and that works too. Otherwise, I have to go all the way. And hats—I love hats. My father was a fan of hats too—he loved dressing up. Scarves are good too.

"I'm lucky because I have no self-consciousness whatsoever. I have all the fun of getting dressed up and then I forget completely what I am wearing.

"Personal style has to do with the way you think about yourself. It is very important to know who you are. It is never going to work to try to look like someone you aren't. You have to know who you are inside as well as outside. Outside is easier; all you have to do is look in a mirror—not only for your strong points. You mustn't ignore the things that are not so good. You have to work with what you've got, the bad as well as the good. Not everyone can learn to have a personal style, anymore than everyone can learn to be a musician, but a great deal can be learned. How far you go depends on what you have within yourself.

"It is very important to *want* to seduce. To seduce doesn't necessarily mean men, and it doesn't have to be a sexual thing. It can simply be to attract the people you are talking to. To look good and to dress up isn't just a favor you are doing for yourself—it's a favor you are doing for the people around you." *("View" continued on page 232)*

"It is very important to want to seduce..."

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VOGUE'S

View

CALIFORNIA'S GALANOS

VICTOR SKREBNESKI

James Galanos—renowned for his extravagant evening looks—talks about the new feeling of glamour for the 'eighties, Nancy Reagan's influence on fashion, his collection for spring

I am interested in redefining a 'look that was,' the elegance of the past made relevant to today's way of living. There is a lot more restaurant dining today, and there is a need for that certain special look to go out in—a more festive look. Even clothes for 'at home' have gone festive.

"Cocktail dresses—although I hate to call them that—are in constant demand again. Women need something to wear to a small affair where the men might be in black tie. They need dresses that are short—that could be glittery—but definitely glamorous.

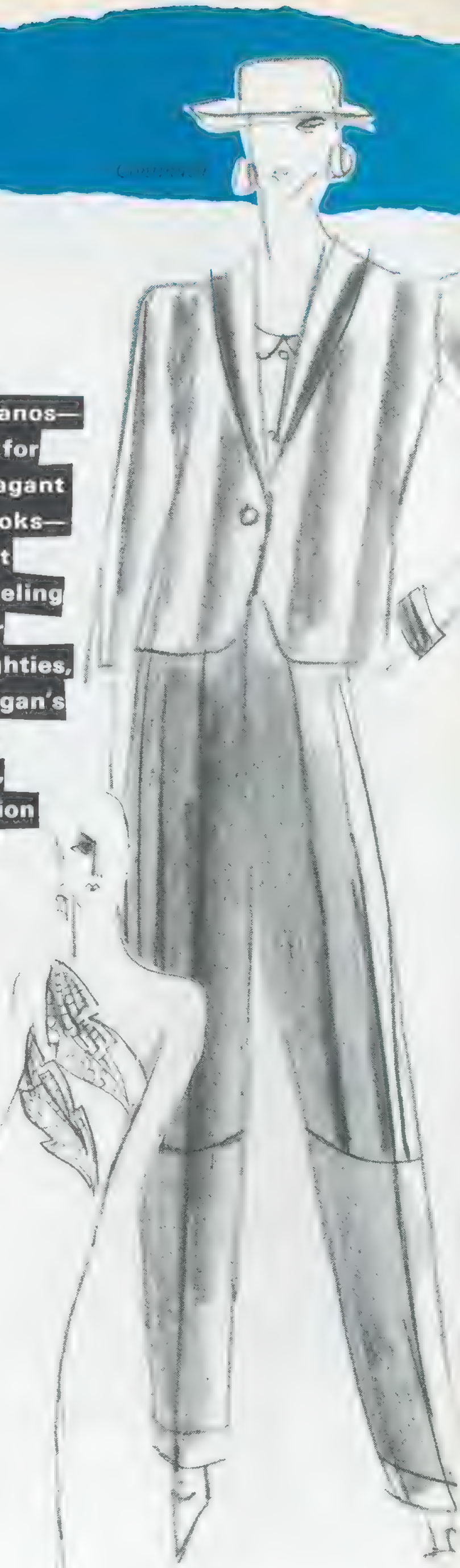
"For spring, I am doing a pared-down, casual, yet elegant look for day. I love juxtaposing soft fabrics with a certain strictness—silk prints with men's worsteds, for example.

"For evening, however, I go all out. The silhouettes vary, but everything is glamorous and very chic—from a slim silhouette to a big blouson. There is a new mood for the 'eighties. A lot of it has to do with the new regime in Washington. The White House is going on a glamour binge, stimulating women to come out of the doldrums. Women are ready to take on a new attitude; they want to show themselves to be beautiful and special.

"Nancy Reagan has, throughout the years, bought a lot of my clothes. In particular, she has built up quite a wardrobe of evening gowns. Mrs. Reagan likes simple, classic silhouettes that don't go out of fashion. And, because she is very petite, she favors reduced shapes. Her clothes are never overdone, never too rococo. She knows her scale and always looks meticulous—neat and precise. At night, however, she takes on another aura; she looks very glamorous in evening clothes.

"I think evening clothes should be very 'ultra.' It takes a woman with a great deal of style to wear a Galanos. My clothes are never pretty, never overdone. I have never liked sweetness. If a ruffle is used, it is a point of design; it is used with sophistication, not just to be a ruffle, not just tacked on.

("View" continued on page 234)



Galanos '81

An unexpected mix of fabrics—Belgian linen jacket, worsted wool trousers, slubbed silk blouse—typify the Galanos look for day *(above, right)*. Out-and-out glamour define evening. Quilted, embroidered "brooches"—embossed with silk threads and stones—decorate this one-shouldered gown *(above, left)*.

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YSL

watch for ideas

Saint Laurent's spring couture collection features prophetic ideas that look ahead to fall

LEATHERS Saint Laurent takes leather out of the tough motorcycle set and moves it into luxury. *Near right:* Luxe leather blouson in pale yellow over lemon wool tunic and mustard wool jersey skirt is one of Yves's newest looks for day. By night, YSL takes the lightest of pink leather blousons *(middle right)* and unexpectedly puts it over the sexiest short pink beaded evening dress for instant glamour. More mixing: a deep-green leather suit goes over a moss-green beaded evening T-shirt *(far right)*. Years ago Saint Laurent started the trend to sporty black leathers. Now he opens up a whole new horizon with refreshing colors and offbeat texture mixes. Watch women who did not get the strong, tough message understand these soft, sexy, sophisticated leathers.

COLOR —the palest of pinks—is the new twist that makes a classic raincoat *(above)* in silk poplin one of the most popular styles with private customers. They know pink makes this coat a winner in any weather.

TUNICS The modernity of YSL comes through in many ways, especially in his use of clean lines and new proportions. Watch the tunic. Last fall, Yves showed a navy wool tunic over a gold leather skirt in his ready-to-wear collection. It was a hit. At his spring couture show, Paloma Picasso sat in a front row seat wearing that outfit. On stage, Yves continued his strong point of view about tunics by doing them for day and night. He showed tailored slim tunics with definite shoulders and neat collars *(far left)*. He did these day tunics in pale rose, deep navy, or white over black slim skirts. For evening, he preferred flared tunics *(middle left)*, usually in a flower or leaf print, again over short slim skirts. These night tunics played up his important off-the-shoulder necklines. Saint Laurent also makes a strong statement about tunic-length coats. One of the best: a white one-button version *(near left)*.

YSL BEST SELLERS Private customers started buying the spring couture collection immediately after Yves showed it. Couture directrice Helene de Ludinghausen said, "This is going to be a fabulous season based on the way women are ordering." Beautifully tailored wool suits, such as a black and white pinstriped suit with a black and white rose-printed silk blouse *(near right)*, are early best sellers. Some women are buying two blouses: a soft silk and a lace evening blouse. Leathers are also strong, especially a deep-red oversized tunic coat *(middle right)*. One of the short dinner dresses that many women want: a black gazar full-skirted dress with pretty white ruffles around a deep U-neckline *(far right)*. ..... *("View" continued on page 237)*

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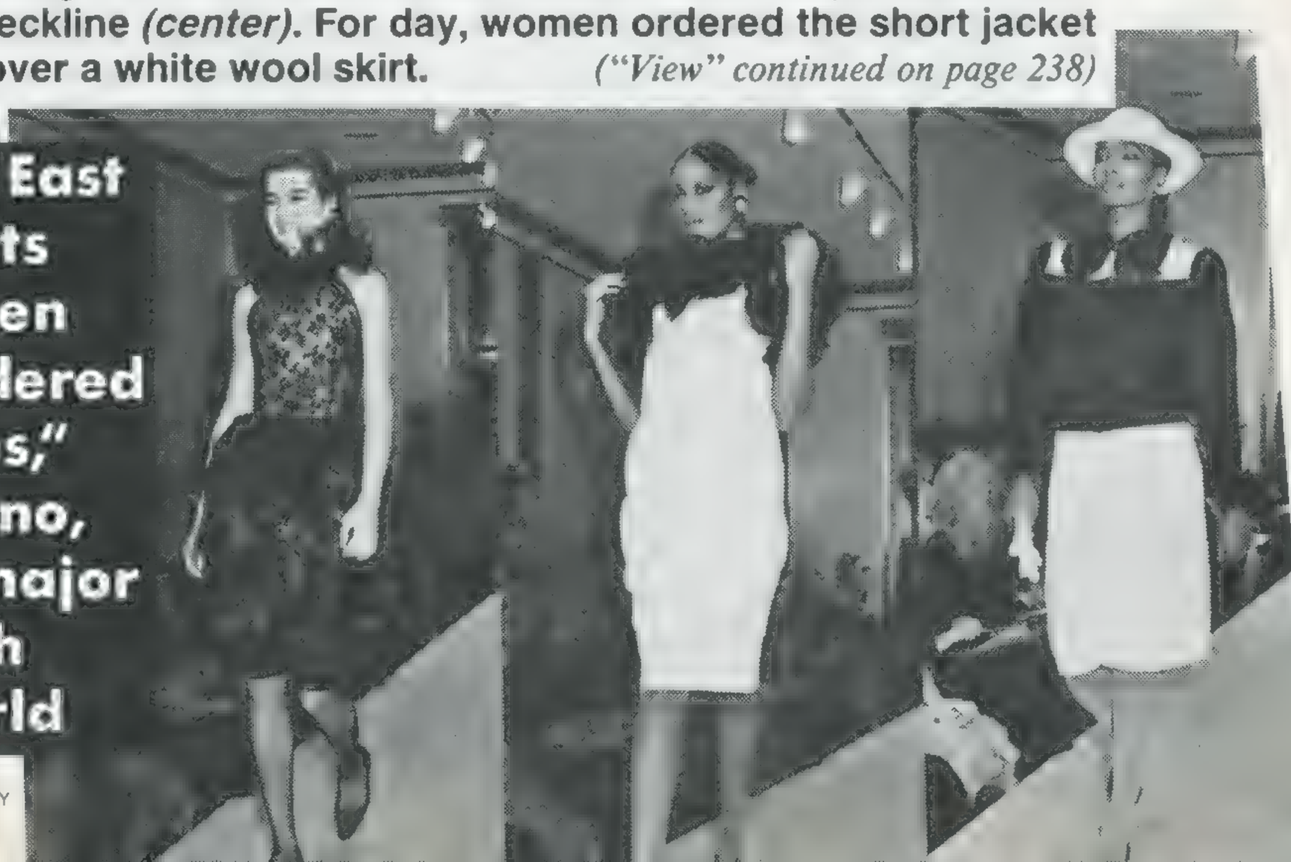
What women want to wear this spring

Suits and short dresses are the favorites at Ungaro and Valentino

UNGARO'S BEST SELLERS **No sooner had Emanuel Ungaro shown his spring couture collection than his salon on avenue Montaigne was busy taking orders from private customers. "We're selling more suits than dresses," said couture directrice Catherine de Limur. "Women like the long jackets." One of the best-liked: A three-piece circle-printed silk suit *(below, left)* with a long jacket, pleated skirt, and lace blouse. Ungaro showed only one pair of pants. Women ordered these white silk pants *(center)* with a floral tunic and draped shawl. Another long jacket proved popular over a flounced silk print dress *(right)*.**

"One of the joys of working in couture for a designer," says Ungaro, "is that you learn almost immediately what women want and like from your collection"

VALENTINO'S BEST SELLERS **"Short ruffled evening dresses are what women want for spring," says Daniela Giardina; although, this season, more daytime clothes have been bought at Valentino than in previous seasons. Typical of the look liked by private customers is the short pleated organza worn by superstar Brooke Shields *(below, left)*. These pleated culottes and ruffled lace top sold well for day and evening. Another short dinner dress: white crêpe with a dramatic black ruffled neckline *(center)*. For day, women ordered the short jacket in navy wool *(right)* over a white wool skirt.** *("View" continued on page 238)*



"Our Middle East liaison reports that the Queen of Jordan ordered twenty styles," says Valentino, who does a major business with the Arab world

REGINALD GRAY

VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

"Great clothes" that last...fashion sense: about short dresses...a new push—to selling U.S. fashion...what comes next (?) after jeans

What's coming? If spring/summer Paris couture is any guide, what's coming is a new take on blouses: the softest, most alluring blouses . . . all with a decidedly feminine slant. The news . . . is the way designers are handling beautiful blouses, now: as foils to the most tailored fabrics, the most precisely cut suit shapes; the blouses have the look of a different—dressier—time of day than what they're paired with. Ungaro and Saint Laurent are the masters. This season, Saint Laurent made a totally lace blouse a surprise—beneath a tailored day suit; made the slinkiest black crêpe de Chine one-shoulder blouse the twist to his neat blouson jacket and trousers. What's needed, obviously, is some sophisticated handling; but when dressing this way works, when the jacket comes off, the blouse can take a woman anywhere—from late-day to evening.

Have we "had it" with designer initials? Probably never—entirely . . . but leather- and luggage-maker Louis Vuitton (master of the signature-stamp since 1896) is making news, this year, by planning a new line of suitcases—*sans* initials. . . . "Great clothes" last: That's a fashion premise Beverly Hills boutique-owner Charles Gallay—for one—obviously believes in . . . and he's gotten a somewhat remarkable reputation, among clothes lovers, because of it. When a dress Gallay buys for his store—a dress he believes in—doesn't sell, he doesn't mark it down; he holds it for another season. When a best seller comes along—a Chloé, for example—he'll go back to a designer such as Karl Lagerfeld and ask him to repeat it, reinterpret it. Then, Gallay sells the same-style Chloé . . . season after season.

Khaki pants: They could be the jeans of the 'eighties . . . seasonless, very wearable, but more turned out—more dressed—than denim. Among true khaki lovers, now, there's getting to be a pretty fine level of khaki sophistication: When Perry Ellis (who, for six seasons now, has put some "military trill"—a.k.a. khaki—pieces in each of his collections) wanted the exact cloth of his favorite Army pants, he went to the source: the U.S. Army. They tracked down the original khaki-fabric suppliers.

The secret of a great dress? There could be a clue in the way the people at Jack Mulqueen are describing their new line of Valentino Studio by Jack Mulqueen Ltd. dresses (classic Valentino shapes . . . in luxurious-looking fabrics). They're calling them "elongated blouses." "Long blouses," in fact, may be about as much dress as a woman wants, now. . . . Men, more and more, seem to be picking up on women's favorite trick of finding fashion buys in loungewear departments . . . as a number of makers of women's at-home clothes—Ora Feder, Loré, Patti Capalli—are launching new lines of men's loungewear. These are clothes made for easy living, easy fit, and comfort: pyjamas, kimonos, boxer shorts, pull-on pants and tops. The surprise? Some of the men's fabrications used (lots of silks) and the colorations. A best seller—for men—is pale pink.

"The softest, most alluring blouses... to take a woman from late-day to night"

Healthy fashion: More and more, you see "No Smoking" on party invitations. At a lunch with Perry Ellis, he'll pass—not wine, but—different kinds of bottled waters. . . . There's always been a certain—usually ignored—tradition among designers for informally attaching pet names to certain clothes styles; there's rarely been less seriousness about it. These days, you hear about "Fred and Ethel Mertz" pieces, "Popeye"-style pants, a "Vassar" dress. The "Dylan" blouse? It's named for Ralph Lauren's daughter. . . . With some shorter-length skirts and pants in the stores, now, everyone's talking about the need for the right shoes, the right stockings. Are shoes about to be spring's key accessory? More than that, says Emanuel Ungaro. "Shoes are more than an accessory. Shoes are an important piece of clothing!"

American fashion: It's going places, going abroad—to a much greater degree—if the U.S. fashion industry has any say in it. There are new overseas outlets: This spring, Willi Smith has opened a Willi Wear shop in London's Covent Garden; Calvin Klein, after incredible success at Brown's in London, is reportedly now taking a look at Milan. Next month, for the first time ever, the U.S. fashion industry is making a concerted—united—effort to attract overseas store buyers to New York—and to American fashion. On May 10–15, New York is playing host to: New York . . . the Fashion Market—a week for foreign fashion press and buyers—when there will be fashion collections shown; previews, parties, Mayor's and Governor's receptions held; translators, telex machines, and freight-forwarding services at hand: Anything and everything to make U.S. clothes easily buyable. Do Europeans want this closer look at American fashion? When a questionnaire asking that was made available during the prêt-à-porter collections last October in Paris, the response was immediate . . . and in the hundreds. The answers: "yes." —KATHLEEN MADDEN

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AVAILABLE AT SAKS FIFTH AVENUE

TO GIVE YOU THE BEST START ON SUMMER: NEW GUIDELINES IN FASHION AND FITNESS

Summer has a way of making us think differently about fashion. For all its easy pleasures, it's a season that sets up a tough series of demands. It isn't enough to have clothes that are attractive, workable; they have to be cool, nonwilting; they have to be able to travel easily. Another demand—in the wearing—summer clothes are naturally more revealing; there are no hiding places—what you've been doing or haven't been doing in the way of fitness becomes evident all too soon. And with summer come increased demands on time and energy: for most of us there are more things to do, more places to go.

April is the time to turn thought into action. It's a month that's on a very fast track to summer; and, in fact, this is the month in which summer clothes are at their peak availability. But few, if any of us, are actually wearing those clothes as yet. There is still a little breathing space . . . one that allows you to get ready for summer in an active sense, to do something about looking and feeling better in light of what's ahead.

Make no mistake: no one is advocating a crash shape-up-for-summer program. But what we are saying: if you haven't been doing all you should be doing in the way of fitness and care, this is a good time to begin. The moment you take control—of what you eat, of how you exercise, of how you care for your body—you've made a very definite change. You start a process that's self-perpetuating and self-fulfilling: you begin to be not only more comfortable in your clothes but more comfortable with yourself. And it stands to reason: the sooner you start, the better. This issue, then, is filled with ideas to get you going, with the best expert thinking on fitness and health, along with the best clothes for summer . . .

In fashion and in fitness, the key word now is line. In fitness, line as it applies to body line . . . to the line of a well-shaped, well-developed body. Today there's a new standard of beauty, one with a new goal: that of strength combined with stamina.

In fashion, the most obvious, most interesting change comes from a new lengthening of line. It's a change you can feel as well as see: in the fall of a longer tunic over a new narrow skirt, in the slide of a looser pullover as it just drops over a pair of pants. It's a line that's unbroken, unbelted; and, with it, there's a different softness: not droopy, not baggy, but easier, relaxed.

What also follows from this new line: shapes that are uncomplicated, uncluttered. We're still very much involved in a concept of pieces dressing; only now the pieces have all become that much simpler, that much softer. The standard jacket—when there is a jacket—is a cardigan: buttonless, unfitted, unconstructed, *longer*. The key tops—tops that pull on, pull over other pieces: the longer tunics; slide-y pullover tops and sophisticated versions of a "T-shirt," dropped at the shoulder—tops that have bateau or scoop necklines. There are summer-bare tank tops that move under jackets, and new halter tops that wrap small. With all of them, skirts that are shorter, soft but narrow; a narrow culotte that's the perfect skirt equivalent; ankle-length pants, soft, straight on the leg.

Behind this kind of softness: new summer fabrics. Fabrics with a different hand, fabrics that maintain line: matte rayon and silk jersey for slide and sleekness, for coolness . . . crisp linen for contrast with a variety of silks and with new silk-and-rayon blends . . . a flatter knit for tops and summer sweaters. In a sense of real dressing, there's nothing crinkly, wrinkly, or gauzy.

At every turn, this summer: stripes! Stripes every way: a two-piece silk dress in handpainted stripes—a find for day and late-day dressing . . . the easiest pyjama in stripes . . . the most dramatic striped maillot . . . even stripes on a wide, curved bracelet that highlights bare summer skin.

The season's hit-of-color color . . . red, another universal fashion phenomenon. A red halter under a jacket or, on a more casual level, a red cotton tank top that tucks into shorts . . . a red ribbon belt . . . the delight of a red bikini . . . the luxury of a red bugle-beaded jacket at night. Red used against the background of this summer's more basic colors: creamy off-white, pale peanut, black, navy, pure white.

And everywhere, the overwhelming presence of khaki. From the most traditional summer khakis—twill trousers, walking shorts, safari shirts—to the most unexpected: a copper-khaki silk evening pyjama; a little khaki caftan that becomes a casual summer-uniform dress; a roomy khaki tote that holds all the makings of a summer weekend; a new khaki-green eye shadow—pretty with golden summer skin.

For immediate impact, never underestimate the power of color—a "simple" change of color changes the character of even the most classic pieces. Outstanding examples: a perfect trenchcoat . . . in pink instead of raincoat tan, a safari jacket in a sizzling shade of red, the smallest cotton lisle polo shirt and track pants in an irresistible mauve or powder blue.

Nowhere is the impact of color more apparent than in the whole category of at-home, at-ease dressing. And nowhere has there been more of a design effort. The take-off point for the best looks: sweatshirt and warm-up clothes which are becoming a way of life for more and more women. What you find now: the same coziness, the same comfort translated into more sophisticated colors, fabrics, and shapes without losing the essence, the ease of the originals. And on the other side of at-ease dressing, one with more of a focus on glamour, there's a new prettiness of coloring—pale pinks, lilacs, creams—in very simple, but very versatile shapes: kimono-wraps, pull-on pants, tank tops—clothes that move from room to room, hour to hour all summer.

If you're looking for the most ornamentation, the most dazzle: look to the new bathing suits. As clothes have become simpler, calmer, bathing suits have moved in a totally different direction and the sky's the limit. Bathing suits brightened with hot color or dazzled with sequins, lamé, glitter. The added ornamentation—from the body inside the suit!

It isn't just a maillot or the occasional pair of shorts: all summer clothes put you to a test. This summer's clothes, even more so. And as you wear less, you have to provide more. More in the way of a well-toned body that can take all-over exposure . . . more in the way of beautiful-looking skin (skin that gets its glow from good health first; a good makeup, second) . . . more in the way of shiny, thick, glorious-looking hair.

But fitness—real fitness and the attractiveness and energy that come with it—is neither a fashion accessory nor a seasonal variable. Following a fitness program that promises to get you into a bikini is following an empty promise. This issue is based on another kind of promise, one you make to yourself: the promise to be at your best. A promise you make as a necessary part of today's nonstop work and life styles. It's a promise you can keep—how-to's are on the pages ahead. By keeping it, you allow yourself not only to do everything you have to do, but to enjoy doing it all . . . you allow yourself to enjoy fashion no matter what shape it takes . . . you allow yourself to simply enjoy, period.

BEAUTY SPIRIT

In the wink of an eye . . . the spirit, the symbol of an issue that's all about summer and beauty and fitness. About looking and feeling terrific. And about the kinds of clothes that can make summer dressing pure delight . . . starting on these six pages with . . .

STRIPES!

Kim Alexis, left, the first of Vogue's beauty stars . . . and stripes: a trio of cotton scarves (from Echo); with new bolder, striped jewelry in hand-sculptured, lacquered papier-mâché—two big-bead necklaces, double bracelets (Tish Williams for Tish'Trish Designs). Details, stores, last pages. . . . News in makeup for summer—the accent on softer, prettier color. From Estée Lauder's Colors of the Great American Desert colors: Wild Berry Re-Nutriv lipstick with Wild Raspberry Lip Polisher, Sunset Burgundy, Canyon Rose eye shadows, Navy Teal Contouring pencil, Sunlit Green mascara. Hair by Garren at The Plaza; makeup by Ariella.

Avedon

STRIPES!

A different suit—straightforward, polished, and softer. *From Perry Ellis, inset, with an unlined, unconstructed jacket (about $180), matching pants in pinstriped cotton khaki (about $120), and the newest version of a summer sweater—his bare, scoop-neck tank top in cotton knit stripes (about $110). Ann Taylor; Marshall Field's; Hattie; Lou Lattimore; Bullock's.*

Inviting—a new summer dress that's cool, pretty . . . striped, *opposite. A dress that's simply a long, slide-y pull-on top and leg-baring skirt, narrow but very very soft. By Oscar de la Renta, in hand-painted crêpe de Chine. About $390. Saks Fifth Avenue; Lillie Rubin-South & West; John Baldwin; Frost Bros.; Sakowitz; Joseph Magnin.*

Inviting summer makeup—softer, lighter in coloring and texture. From the new Geminesse Wildflower collection: Sunny Blue and Moonblush eye shadows lined with Tender Black; Sunny Coral lip color. Accessories, last pages. Hair, Garren at The Plaza; makeup, Way Bandy.

Avedon

STRIPES!

Avedon

On the casual side of summer,
the coolest-looking stripes: *Inset, Ralph Lauren's slightly-oversized double-breasted jacket and easy-fitting trousers in royal-and-white linen—crisp, classic, an unbeatable way to dress wherever it's hot. Jacket, about $198; pants, about $190. Lord & Taylor; Higbee's; Hudson's; Balliet's; Bullock's.*

At night, the soft pyjama in stripes. . .
nothing is easier, more appealing. *And at Beene Bag, the most relaxed version, below, in beige-and-cobalt crêpe de Chine, with a slide-y, bateau-neck pullover top, full sleeves tied at the wrist; beautiful wide-legged pyjama pants—pure Beene all the way. Of polyester, about $196. Elizabeth Arden Salons; The Twenty-Four Collection, Miami. . . .*
For summer evenings, makeup that's emphatic without being heavy-handed, always in a softer color range. Here, from The Magnolias of Germaine Monteil: Blue Bayou and Wisteria eye shadows, Honeysuckle Rose blush, and Magnolia Rose lip color. Hair, Garren at The Plaza; makeup, Way Bandy. Details, last pages.

BEAUTY

POWER

The modern energy mix: a new awareness, a new standard of beauty that's built on stamina and strength

The beauty of fitness: it's the all-out healthy attractiveness that, these days, we know takes some working at. It's powered by exercise, polished by makeup. It's Kelly Emberg, right, in spades. From Halston's Terracotta Portfolio collection: the khaki-green eye, a new neutral that's wonderful with this pop of vibrant orange mouth. Sunny Coral lips; Sea Green eyes. Jacket by Perry Ellis. Ophelie earrings. Details, stores, last pages. Makeup, Way Bandy; hair, Didier Malige of Jean Louis David.
Left: Muscle from a woman's point of view. More on the next pages. Christian Dior Lively Red nails. Nails by Fidji. Dumbbell, Gem Sporting Goods, NYC.

BEAUTY POWER

A woman owes it to herself to be fit today. The rewards: a stronger, more attractive body that stays younger longer, and the sense of well-being to enjoy it

Penn

THE NEW AMERICAN BODY

BY KAREN ANDEREGG

Something interesting is happening to women's bodies. We are getting bigger and better and stronger. Actuarial studies done in 1979 show us that our ideal weight—the one at which we live longest—has increased by a few pounds over the 1959 figures. We can see for ourselves the proliferation of exercise salons, health spas, sporting-goods stores, the off-hours switch from jeans to warm-up suits. In California, women are working out elbow to elbow with men in body-building gyms. And in New York, a "women-only" body-building gym has just opened.

Women want to be strong and healthy—and are working hard at it—because we want it all: to be efficient, attractive, confident, loving. In other words, ourselves at our best.

A friend of mine lifts weights. He chose to lift weights when his doctor told him that he was, at a startlingly young age, dangerously ripe for a heart attack. His "choice" was very different from a woman's today. For a woman, it is more a matter of control. We spent the last decade trying to get control of our lives: our work, our money, our outlook. In the '80s, we are taking control of our bodies. After a long habit of self-criticism, we are starting to accept and appreciate our bodies for what they are—rounded, smooth, sexy—and for what they can be—fit, muscled, strong. And changing our bodies accordingly.

Weight is less of an obsession. We are more interested in our healthiest than our thinnest weight. Strength and efficiency, fitness and energy, these—rather than other-imposed and often impossible standards—are becoming new standards of beauty today. We are changing not only what we do to our bodies—correct exercise, thoughtful diet, sufficient sleep—but what we don't do—cutting down on stress, smoking, alcohol, drugs from birth-control to tranquilizer.

Why do we need this strength we're working so hard for? To handle a forty-plus-hour work week, for one. And grocery bags. Childbirth. Love. Living longer, living stronger.

Two of the best weekend tennis players I know are over sixty-five. One has high blood pressure, the other, arthritis; neither, however, "suffers from" high blood pressure or arthritis. They work at being healthy—they exercise, eat wisely, play tennis—and it pays off. Their bodies are the new American "senior citizen" body: slim, strong, vigorous. (For more benefits of lifelong fitness, consider our new President and his wife . . . and read the article *below.*)

I talked about our changing body attitudes to a young woman who several years ago taught herself body building: "Women have always tried to make their bodies meet someone else's standards. It was exciting for me to realize that I could shape my body to what I wanted it to be. I wanted a strong body, and proportion: if I couldn't decrease my legs, I could increase my top. Now I walk down the street and feel wonderful. Some men may look at me and think 'Valkyrie,' and others 'gorgeous!' It's good that we have reached a point where we can define what we want to look like."

(Continued on page 332)

Fitness is well beyond fad: it is key to the quality of your life

FIT AT ANY AGE

This excerpt, adapted from the new book "The Sports Doctor's Fitness Book for Women" by John L. Marshall, M.D., with Heather Barbash (Delacorte), is taken from the chapter titled "Fitness Over Forty-five," but it is as much about the benefits of being fit at any age . . . and all the good reasons why you should exercise, whatever your age. It's sure to keep you feeling better—and younger—longer.

In 1900, the average life span for an American woman was fifty-three; today, it's seventy-seven. Your enjoyment of life—and especially the later years—depends enormously on the shape you're in, and that shape can be continually improved through an appropriate fitness program.

Most people assume that as we get older, all of our bodily systems will decline. We'll hear less acutely, see less sharply; our bodies will ultimately grow weaker. Some of the changes that come with age are, we know, measurable facts—many of us do need reading glasses, for example. Most of the physical changes in older people, however, are mistakenly attributed to aging when, in fact, the actual cause is a lack of proper conditioning. Experts believe that most so-called frailties of age are social phenomena and are avoidable.

Take the musculoskeletal system, for example. It doesn't change radically because of the normal aging process, but because we've allowed it to. When we don't exercise, when we sit for long periods of time, or allow ourselves step-savers, from golf carts to electric can openers, we find our powers diminishing. If a normal healthy person—of any age—spent a week resting in bed, she might lose as much as two inches in the circumference of her leg muscles. Her bones would quickly lose density with disuse. We don't know why, but we do know that in physically inactive people, calcium, needed to give bones their hardness, washes away into the bloodstream, leaving brittle bones that can break easily.

About 10 to 15 percent of women over sixty have osteoporosis, or a thinning of bone, that can lead to symptoms from hunched shoulders to broken hips. Despite a great deal of research which shows that this disease might be related to losses of hormones or calcium, there's been no real proof that we can change bone density with any known medication. The one thing we are certain of, though, is that exercise affects bone density and will be helpful to the musculoskeletal system—and in preventing osteoporosis.

Another concern is weight. As you get older, you need fewer and fewer calories; but because eating habits are so ingrained, *(Continued on page 332)*

BEAUTY POWER

Your body is the one machine that improves with use. The harder you work it, the more efficient—and more streamlined—it gets. And the better you feel...

Penn

HOW TO EXERCISE FOR STAMINA & STRENGTH

BY WILLIAM BENNETT, M.D.

The body has been described as a "soft machine," but unfortunately, the machine age is making bodies softer. The only effort required to get through a day, for many, is spent walking to and from elevators or automobile doors. Enslaved to modern labor-saving devices, we're now turning to exercise—and to exercise machines—to escape the flabby consequences of comfort and to reenergize our bodies.

Generally speaking, there are two kinds of exercise: muscles can be conditioned either for *endurance* or for *strength*. Generally speaking, you're better off using your own "soft machine" to develop endurance, an "exercise machine" to develop strength. Here's how. . .

HOW TO BUILD STAMINA Endurance is a matter of doing the same activity—such as running, swimming, bicycling, fast walking—over and over again. Almost everyone can run a few paces. Running farther requires conditioned muscles and a good, strong heart. (It doesn't require stronger muscles, because the next pace doesn't need more power than the previous one.) Endurance activities don't greatly increase muscle strength or size, but they do improve the support system—the heart and lungs. Endurance-exercised muscles gain the capacity to work for longer time periods and, evidence shows, may result in improved health and longer life. (See "Fit At Any Age," page 251.)

Jogging is considered the best approach to endurance conditioning, because it's simple, quick, inexpensive, uses

Muscles are the curves that count

a large amount of muscle, and allows for gradual increase of effort. For most people, machines don't offer much advantage over jogging, or over ordinary exercise like rope jumping or aerobic dancing. The swimming pool and the bicycle are the most commonly used "machines" for endurance conditioning. Swimming is superb endurance exercise; it is the least likely to result in injury and works the largest number of muscle groups. Bicycles can be used for endurance work, but getting a good workout on a bicycle may be harder than you think: bicycles are so efficiently designed, they require only about one-sixth the energy that running does at any given speed.

Stationary bicycles are much better than ordinary bicycles for exercise, except that they are boring to use. (You need motivation—or a conveniently placed TV—to keep at it.) However, it is easy for the user to think she is working harder than is the case, unless the resistance to pedaling can be accurately set. If it cannot, stop after five minutes of pedaling and take your pulse. If heart rate is not up in the desirable range for a person of your age (target zone: subtract your age from 200; *(Continued on page 333)*

WOMEN AND WEIGHTS

Weight lifting—a sport more and more women are engaging in as they move toward a new sense of self—is the most demanding example of women's new physicality. And most satisfying, too. Why? Because by using weight (in specific combinations of repetitive exercises), you can train a muscle to get stronger—by overcoming the resistance offered by the weight—*faster* than by any other type of exercise. (One note: weight training should be done *only* as part of a comprehensive program.)

There are several ways for women to approach specific strength goals, all based on progressive-resistance training, different from fixed-resistance *(Continued on page 333)*

POWER TOOLS

To help you reach strength goals, there are several small "machines" you can work out with to develop specific muscle groups. To strengthen thigh muscles, the Pilates Studio uses the Pilates Magic Circle, pictured *left*. . . . To build pectoral muscles (to contour, lift chest): the Whitley Gripper, a tension-spring device—easy to travel with, offers "economy" of motion and space. . . . For upper-body development (arms, shoulders, back, chest): the Bullworker, an inexpensive gauged isokinetic machine (the resistance and benefit you get depends on effort you apply). . . . For back and arms, but mainly chest: the Power Twister, a coiled red-handled bar that bends as you try to make ends meet. . . . For stronger hands (a weak area for many women), there are small squeeze devices (Weider's Gripper is one). Where to find? Sporting-goods stores.

Opposite page: **Capezio tights**

SAFE MOVES

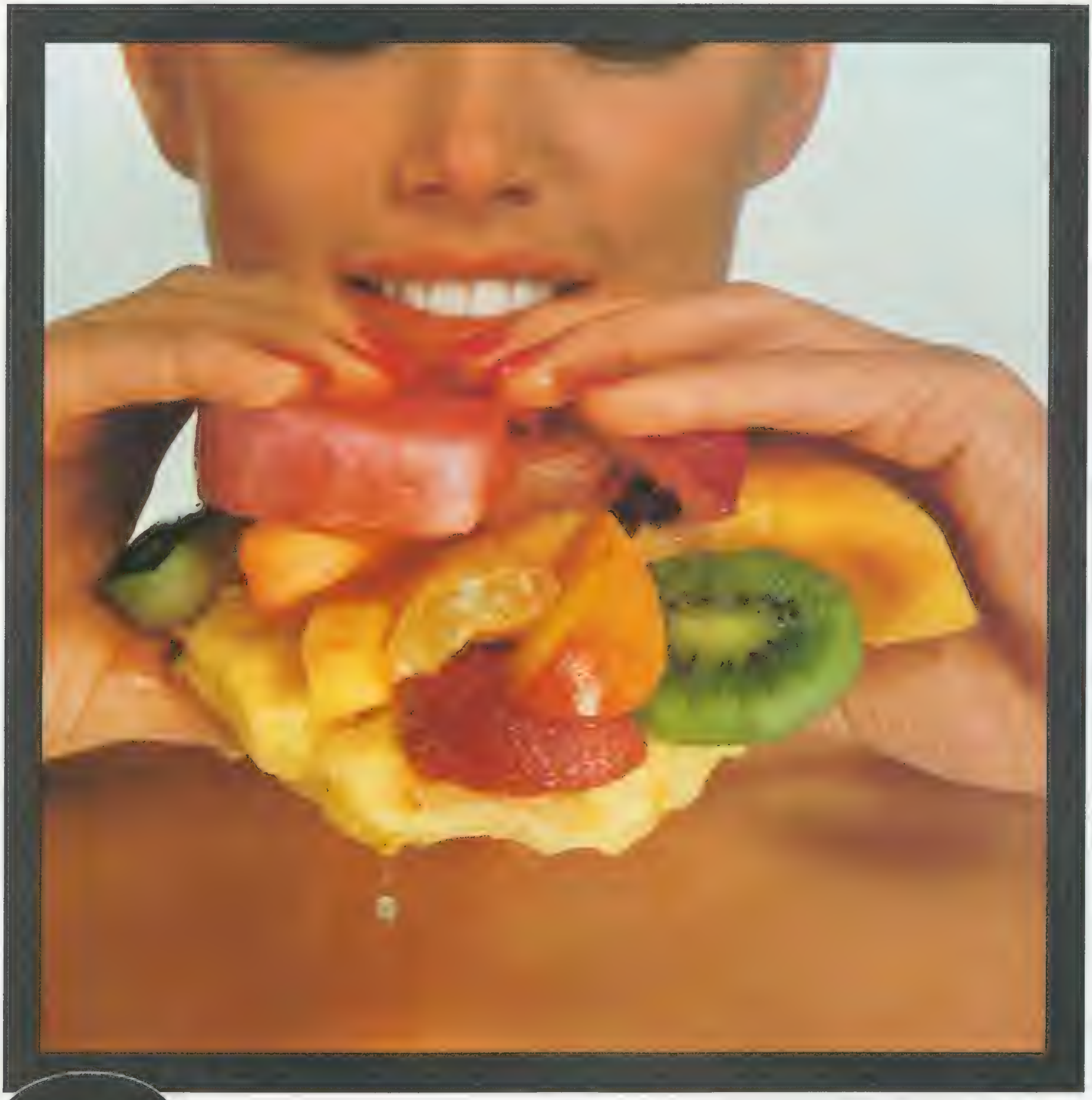
In women, the areas most vulnerable to injury are the hips, calves and heel cords, hamstrings, quadriceps, knees, ankles. "Women's injuries are due not so much to lack of flexibility as to lack of strength and muscular conditioning," says Norbert Sander, Jr., M.D., director of the Preventive and Sports Medicine Center in NYC. The stronger and more flexible your muscles, tendons, and joints are, the less likely you are to injure yourself and the more likely you are to recover sooner if you do.

Dr. Sander recommends the stationary bicycle for women just starting to get in shape as it "builds up the 'quads,' calves, and hip muscles, and gets the heart and lungs going." If you cycle for fifteen minutes after your stretching and strengthening exercises, your legs—as well as your cardiovascular system—will be better prepared for any kind of stressful sport.

"Warming up is the best injury prevention," says Josef Geldwert, D.P.M., podiatrist for the New York Marathon. "Five minutes of light jogging followed by five minutes of flexibility work (programmed to stretch out the muscles most involved in your sport), followed by a few more minutes of jogging will usually prepare your body for the exercising that ensues." Geldwert suggests that you separate strengthening work from your sport; do it at a different time of day or on alternate days.

Good conditioning is the best prevention for muscle cramps: proper cool-down helps, too. Eating a balanced diet that includes some calcium, potassium and sodium (salt) will help, avoiding dehydration, over-fatiguing muscles, unaccustomed extreme action, and restrictive clothing.

There is general agreement about the first step in treating an injury to muscle, joint, or tendon: apply ice to reduce swelling and inflammation. The second step is controversial: some doctors recommend rest; others suggest taking stock of just how disabled you are, adjusting your exercise load accordingly, applying an ice pack after workouts. ▽



Eat to enjoy...and you'll enjoy better health. How? By taking full advantage of summer's lighter food: less meat, more fish, and lots of fresh fruits and vegetables

Penn

FOOD FOR FITNESS

BY SHIRLEY LORD

Make yellow your favorite color when it comes to choosing fruits and vegetables. It means they're bound to contain a good supply of vitamin A," says Sarah H. Short, Ph.D., Ed.D., R.D., professor of nutrition at Syracuse University, who firmly believes in the importance of eating some fruits and vegetables every day. "They're low in cholesterol and unsaturated fats, as well as high in bulk and fiber."

Dr. Short maintains that if you aim to include roughage in "the form of fruit, leaf, and root" at least once a day you're on your way to improving your digestive system, not to mention your skin, vigor, and psyche. It's easier to do in summer when you can eat the "fruit" in tomatoes, eggplants, cucumbers, peppers; the "leaf" in lettuce, chicory, cabbage, parsley; the "root" in radishes, carrots, onions.

Dr. Short's own favorite is raw broccoli—"packed with calcium, vitamins A and C." She believes in eating vegetables raw as often as possible because . . . "a great deal of nutritional value is lost in cooking and vegetables, alas, are often overcooked." One example: you receive as much vitamin C from two ounces of raw cabbage as you do from two and a half *pounds* of the cooked variety! Dr. Short believes in the importance of fiber, too—"don't strain it out by squeezing fresh oranges and grapefruits for juice. Fiber 'exercises' the intestinal tract, acting as a natural laxative. You get the same 'workout' from any plant food that needs to be chewed."

More tips from Dr. Short on healthful summer eating: "Get some of your protein from sources other than red meat—soy beans, fish, poultry, eggs, milk, cheese are good examples. Eat white meat in the form of veal, but choose the dark meat of poultry—it contains more niacin." A word of warning here: "Dried fruit can be costly in calories because it's much easier to eat more of it than fresh fruit. Although the water has been taken out, the fruit retains the same amount of carbohydrate." Nourishment boosters: Sprinkle sunflower seeds on salads or soups, coconut meal on vegetables.

While fruitarians (a subgroup of vegetarians who consume only fruits and nuts) are few in number, vegetarians, as a group, are proliferating, attracted to a diet that is essentially low in calories. Is vegetarianism the best way to lose weight? Not necessarily. As Richard S. Rivlin, M.D., professor of medicine and chief of nutrition at The New York Hospital-Cornell Medical Center and Memorial Sloan-Kettering Cancer Center, explains: "The important thing to realize is that the stricter the interpretation of a diet, the more the disadvantages outweigh the advantages from a nutritional point of view. For instance, the lacto-ovo vegetarian who consumes dairy foods and eggs has a more diversified diet than the lacto-vegetarian who will not eat eggs. In general, the quality of protein derived from animal sources is superior to that of plants, and this is where we start running the risk of nutritional deficiencies, if the vegetarian diet is not selected from a wide enough variety of foods. For example, the strictest vegetarian, the vegan, who avoids all animal foods, is the likeliest candidate for vitamin B_{12} deficiency (although it is rare because few vegans adhere to their diets strictly enough—or long enough—to deplete the body of B_{12} stores). In addition, a vegetarian diet may not adequately meet the caloric needs of children, adolescents, or pregnant women."

EATING LIGHT

Beautiful food—the kind that satisfies four out of five of your senses—that's the way the world's most successful spas keep eating boredom at bay. Boredom is a major pitfall to shape-up programs, which easily can be undermined by dull, low-caloric meals day after day. When food looks, smells, and even feels good enough to eat, a taste for that food is quick to develop —as evidenced by the 228-calorie "club sandwich" (see *left*), a mouth-watering concoction of luscious fruits adapted from the one Golden Door devotees have been known to "book" for lunch when making their reservations at the celebrated California spa. Now, this refreshing recipe and hundreds of others, all low in calories, high in eye appeal, will appear in *Bless This Food, The Golden Door Cookbook* (Golden Door), the first time the spa has ever released their cunning culinary secrets, giving everyone a chance to make The Door's special spa meals at home.

DRINKING LIGHT

Some studies suggest that light drinking—having one or two alcoholic drinks a day—may be beneficial because alcohol improves the quality of blood cholesterol, discouraging the development of cardiovascular disease, according to Dr. Rivlin. If you're drinking for a lift, however, you're in for a letdown. Arnold Friedhoff, M.D., of the New York University School of Medicine, says, "While alcohol is called a depressant, the term is misleading. It depresses the central nervous system, but it also releases energy and a sense of well being, especially if used in moderation. The lift, however, soon gives way to feelings of lethargy and irritability."

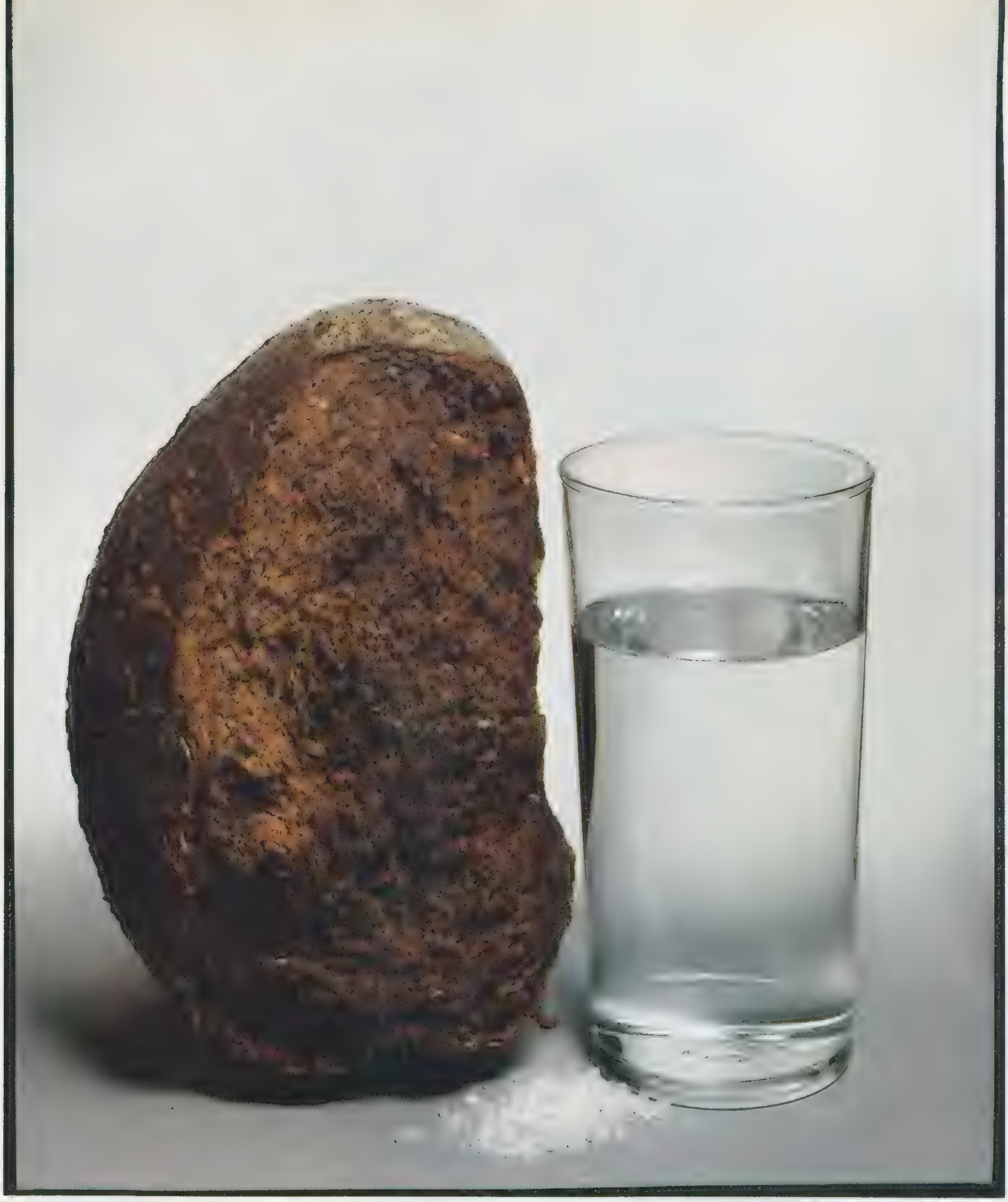
Eat healthy: eat fresh, eat raw, eat light

LIGHTING UP

Every smart woman knows the health risks inherent in cigarette smoking. And every active woman knows that smoking affects stamina, too. It also affects appearance. According to Norman Orentreich, M.D., clinical associate professor, New York University School of Medicine, lines radiating from the upper lip are often caused by the repeated gesture of inhaling and rising smoke contributes to squinting—and to the formation of squint lines and vertical lines between brows. "To see how you will look if you go on smoking," says Dr. Orentreich, "watch yourself smoke in a mirror. Wherever skin 'folds' is where you will develop permanent creases." To reinforce quitting resolve, Dr. Rivlin adds: "If you smoke one pack of cigarettes a day, that's thought by some doctors to be about equivalent to the cardiovascular health risk for middle-aged adults of increasing body weight by 15 to 20 pounds."

On nails, Lancôme's Sensational Red. Food styled by Dale Stearn of David McCorkle Food Consultants

BEAUTY POWER



What you eat is how you feel. Balanced eating is still your best energizer. Your best calorie bargain—surprise—may turn out to be bread...

Penn

CAN YOU EAT FOR STAMINA & STRENGTH

BY KATHLEEN MADDEN

Energy, stamina, strength: Apart from losing weight, if there's one diet change American women are looking for, now, it's a way to eat for more pep. You can seek out guidance . . . search for nutritional deficiencies . . . try meal spacing or food juggling acts. But buyer beware. Nutritional experts, at base, agree: There are no easy—sexy—answers to eating for more energy. Says Fredrick J. Stare, M.D., Ph.D., founder and former chairman of the department of nutrition at Harvard's School of Public Health, "If you don't eat, you're not going to have much strength and stamina. Beyond that, it's a matter of getting a balanced diet, eating a variety of foods from the four basic food groups: protein, milk, fruits and vegetables, cereals." In effect, believes Dr. Stare, the way to real energy is using good—and constant—nutritional sense.

When we're stressed or facing a demanding day, we all tend to fall back on one favorite-food formula or another: Some women swear they get a boost from red meat, for others it's pasta; some say they need sugar—an orange or a candy bar. Any form of added calories will give some immediate energy surge, but our feelings of well-being are probably built more by our faith in the food than by any energy magic in the foods themselves.

The sugars provided in complex carbohydrates (fruits and vegetables), experts agree, can be a healthy energy source. Of the various food groups, carbohydrate products such as bread, pasta, and cereals have long carried undeservedly negative connotations for women. These foods are often inexpensive; they also contain considerably fewer calories per ounce than fat, our body's other chief energy source. Women who have long shunned the bread basket should take note: Breads—especially whole-grain and enriched breads—have again been elevated to the position of a highly desirable food. Recent studies conducted at the University of Virginia, furthermore, challenge the old maxim that a calorie is a calorie. When researchers fed two groups of rats with equal-calorie diets—one high in protein, the other high in carbohydrates—the animals that consumed more carbohydrates accumulated less body fat. They also weighed less. Before we all fill our shopping carts with pasta, though, a word of caution: "These studies need to be extended and confirmed before conclusions are too sweeping," says Richard S. Rivlin, M.D., professor of medicine and chief of nutrition at Memorial-Sloan Kettering Cancer Center in New York City and The New York Hospital-Cornell Medical Center.

Another energy source, fats—which the body is slower to digest—have a plus in that they remain in the stomach longer and add to our feelings of fullness. When long periods of time elapse between eating, some fat taken at mealtime may help to keep you going. Most nutritional experts believe, though, that Americans already include too much fat in their diets. Increased fat is not recommended.

Is there a way to eat for more strength? No. "No food is going to make your muscles stronger," says Frank Katch, Ed. D., chairman of the department of exercise science at the University of Massachusetts in Amherst. "Increases in strength are brought about by exercise—by stressing muscles beyond what they're used to—not by eating." *(Continued on page 334)*

You can't eat for strength; you can eat for weakness

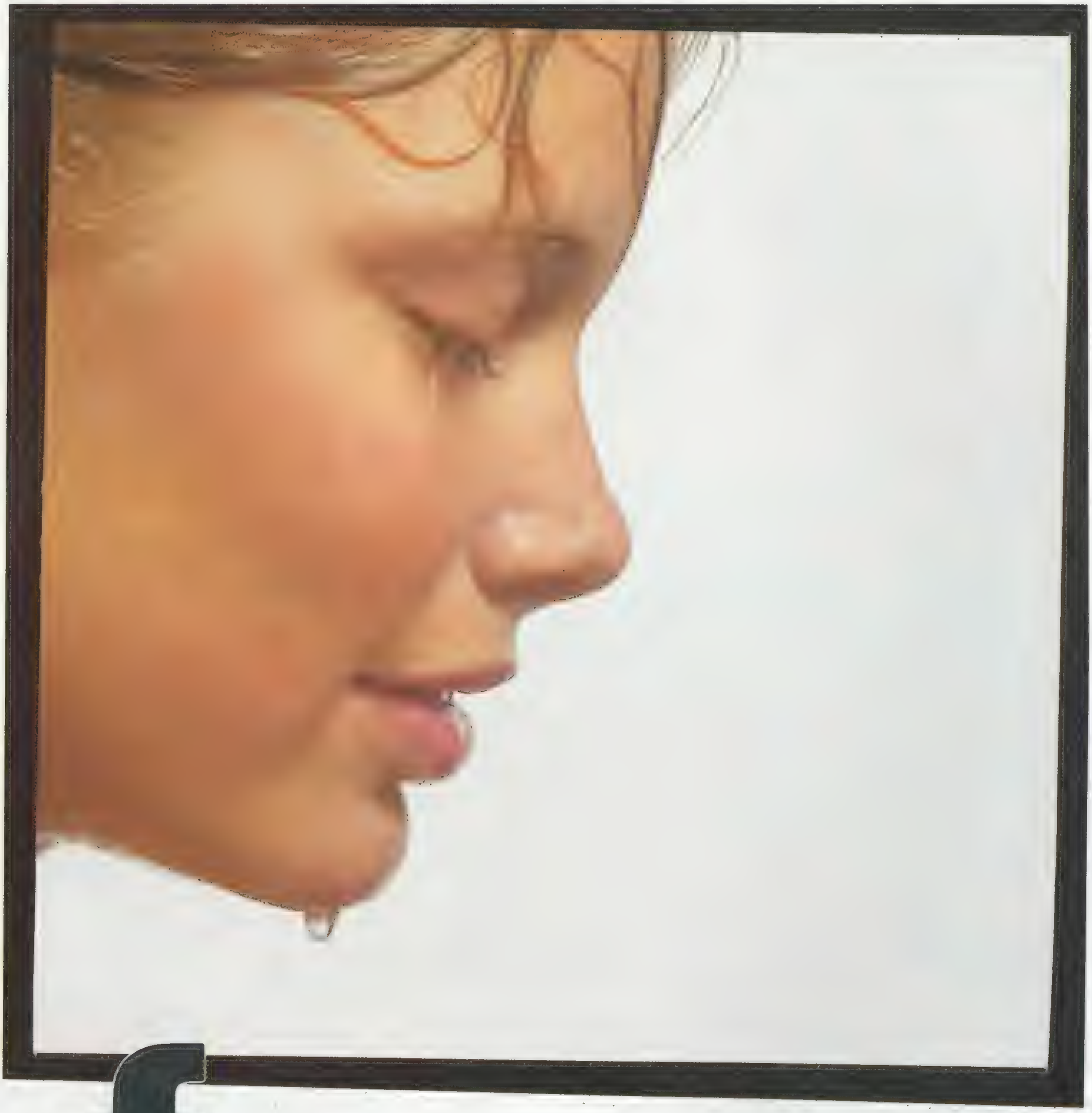
WATER & SALT: YES & NO

BY JUDITH S. STERN, SC.D.

It's a warm day and you've just returned from a vigorous game of tennis. Or you've just stepped out of a sauna or steambath. You are feeling hot and thirsty but pleased because you've just sweated off two pounds. What should you do? Drink water. And lots of it. Too many women will settle for any weight loss, including weight loss as water. Water loss can be serious business, counsels Nathan J. Smith, M.D., professor of sports medicine and pediatrics at the University of Washington in Seattle, author of *Food for Sport* (Bull Publishing). Water loss isn't "real" weight loss, and—worse—it can cause severe dehydration and heat stroke, which can be fatal. Danger signs include rapid weight loss, headache, dizziness and, in the extreme, increased pulse rate and body temperature. (If the latter occurs, it is important to seek medical help immediately and to try to cool your body as quickly as possible.) Forgo the cola or gin-and-tonic, warns Dr. Smith. Soft drinks, while they appear to quench your thirst, actually are dehydrating because they are concentrated solutions of sugar which cause water from your body to "puddle" in your stomach. Even orange juice has the same effect, as it is a 10 percent sugar solution. Liquor, wine, or beer is worse because your body uses eight ounces of water to metabolize every ounce of pure alcohol (two ounces of gin contain slightly less than an ounce of pure alcohol). Dr. Smith is strongly against taking salt tablets, even if you are rafting down the Grand Canyon in 100°-plus heat. All that salt tablets do is to further dehydrate you, and increase your need for even more water to take care of the extra salt. The small amounts of salt you lose in perspiration are easily replaced by the salt in your food. If you're concerned, an extra sprinkle will cover any slight deficiency. Dr. Smith also does not recommend buying drinks specially formulated for athletes. Most of them, he says, are "malignant mixtures" that temporarily quench your thirst but defeat their purpose as they contain so much salt and sugar.

"Depriving the body of water *(Continued on page 335)*

BEAUTY POWER



Fitness goal: To get your body in shape, to walk up stairs without huffing and puffing, try to move every muscle, gradually, into a state of comfortable fatigue

Penn

SUN & SKIN

BY DOROTHY SCHEFER

Come warm weather, we rush outside. To breathe fresh air. And to soak up sun. The sun radiates energy: it has a revitalizing effect—lifting our spirits, warming our bodies—instantly. No one could disagree: the sun makes us *feel* good. Which makes one wonder: how could anything so good be so bad—but it is . . .

Sun, for all its beneficence, is deleterious to skin. It can produce wrinkles, lines, uneven pigmentation, skin cancer. It also damages eyes. Does it provide anything good? Vitamin D . . . but you get a year's worth from a few hours' exposure.

Doctors agree, if you want to stay young-looking: stay out of the sun. "When dermatologists talk about aging," says dermatologist Robert Auerbach, M.D., associate professor of clinical dermatology, New York University School of Medicine, "they're talking about long-term ultraviolet damage. Specifically, wrinkling, fine lining, and, to some degree, sag. Sun damage is not only permanent, it's progressive: it gets worse with time—even in the absence of further sun exposure. Ultraviolet exposure sets up a train of biochemical changes in the skin that doesn't stop—even if you later protect yourself."

Does this apply to everyone? The moderating factor is: skin color. The more you can tan, the less damaging ultraviolet is to your skin—which doesn't preclude all harm. On the other hand, if you have difficulty tanning, you're foolish to try. "There is research showing that even a single bad burn as a child is responsible for skin cancer later in life," cautions Dr. Auerbach. "Mothers have to be taught to keep children out of the sun."

Can we tan safely? Apparently, a lot of women mistakenly think so. In a recent survey, 54 percent of women polled said they used sun protection "to tan as fast as possible without burning." Tanning—with or without burning—is equally bad. "A tan is not a sign of health," writes plastic surgeon John B. Tipton, M.D. (associate clinical professor of surgery, the University of California at Irvine), in *Plastic & Reconstructive Surgery,* "rather it is nature's way of attempting to limit the amount of damage to the skin from exposure to light. The epidermis thickens within forty-eight hours after a mild sunburn." Adds Dr. Auerbach, "A small amount of sun results in a small amount of damage. I don't expect anyone to be a hermit—or to change her life style. As a doctor, all I ask is:

(Continued on page 335)

Everything in moderation: a little sweat...a little sun...

WHY SWEAT?

It's good for you. Sweat even *feels* good—especially as the result of an invigorating workout. Sweat is a normal function of a body in motion, in shape . . . glistening (as our model is, *opposite*). Sweat's purpose: to keep our body temperature normal by putting water on skin's surface—where it evaporates, taking with it excess body heat. But water that is lost to sweat must be replaced; more on that, see "Water & Salt," page 257. . . . When weather is humid, sweat sits on skin, preventing cooling; leave arms, legs bare, towel off frequently. Allover body sweat is produced by the eccrine sweat glands; it is odorless, but a dusting of talcum powder will help to absorb moisture, keep you feeling fresh. So will wearing absorbent cotton clothing—especially cotton underwear—in white or light colors, which deflect hot sunrays. Apocrine sweat from glands under arms, in groin area, on soles of feet combines with bacteria to produce odors. A deodorant masks this odor as well as inhibiting bacterial growth. An anti-perspirant goes further, includes a chemical that blocks sweat secretions. . . . As for makeup and sweat, the two don't mix (in any case, sunscreen takes precedence over makeup—see "Sun & Skin," *above*), but gels and powders have some staying power, and more "water-proof" makeups are appearing all the time.

FITNESS MYTHS

As fitness booms, misconceptions will, too. Here, we dispel a few. . .

1. All exercises are beneficial.

Fact: Some exercises can damage muscles. Sit-ups done with straight legs can strain the lower back. So can lying on your back for stiff leg raises. Bend knees for sit-ups, rest on an elbow for leg raises. . .

2. Correct breathing improves exercise and athletic performance.

Fact: Breathing takes care of itself. Only heavy weight lifting requires thoughtful breathing; you must exhale when straining. If you hold your breath, you'll decrease blood flow to heart. You could pass out or worse. . .

3. Exercise "sweats out" a fever or cold.

Fact: Both exercise and fever increase internal body temperature. The combination of the two can be dangerous. When you're sick, rest. When you recover, you should return to exercising gradually, says Frank I. Katch, chairman of the department of exercise science, University of Massachusetts, Amherst. . .

4. Jogging is the perfect city exercise.

Fact: William Nicholson, Ph.D., associate professor of community medicine, Mount Sinai School of Medicine, NYC, says that jogging on polluted days in traffic is equivalent to inhaling carbon monoxide from three or four cigarettes. Exercise indoors, in parks, or away from city streets on high-pollution days.

BURNOUT

Can you *over*exercise? If you don't allow yourself a day's rest each week, if you miss other appointments in order to exercise, or if you work out to the point of total exhaustion or pain, you may be turning into a fitness "addict." Doctors believe that certain types of exercise—especially the potentially meditative endurance sports like jogging—could become obsessions when taken up by people searching for something to relieve "psychic pain"—an unhappy marriage, for instance.

On the other hand, fatigue is an appropriate fitness goal. "You want to work out until you are moderately tired, to the point of 'breaking a sweat,' " says Sports Training Institute director Michael O'Shea. As your body acclimates to more exercise—and is able to handle it—the point at which you experience fatigue will continually change; workouts get *easier* as you get in better shape, and you get less and less tired. To gauge your progress: take your pulse when you wake up, then at the same hour a few weeks later when you're into your program. Your morning pulse rate should stay the same—or even drop a little—as you get in better shape. If your pulse rate on rising goes up, your body is not recovering properly; you're overexercising. Other indicators: muscle soreness, stiffness, pain. A feeling of being mentally washed out. If you experience any of these: slow down.

BEAUTY

On these eight pages—three aspects of glorious beauty. Starting with hair in all its glory—full, voluminous, no matter what the length or texture...and the glory of a body that's shapely, "well-rounded" in the traditional sense of the word, and in a newer one—a body that's been strengthened, trained...a body ready to be revealed in fashion as daring as the black bathing suits on the pages ahead. It's beauty with all the stops out! And three beauty "stars" get the message across...fast!

Avedon

Glorious beauty close-up: Kim Alexis with the kind of hair and skin that symbolize modern beauty at its most alluring. Adding to the effect: the make-up. From Ultima II's new Shimmertints for eyes—soft pink and blue with the option of a grey kohl base. Makeup details, last pages. Hair, Garren at The Plaza; makeup, Ariella.

BEAUTY/GLORY

HAIR: Thick, voluminous . . . back-combed. Now, done in a new way—using a brush with hairspray or setting lotion. . . . Spray hair all over, from the top or from the underside with your head bent downward; as it dries, "backcomb" with brush. Tremendous! One good hairspray to try: Clairol's Non-Aerosol Final Net.

BODY: Toned all over; up to the demands of warm-weather clothes, whether the thigh-high cut of a maillot. Or the less obvious . . . bare shoulders revealed by a slide-y pullover top . . . bare legs by a culotte. One of the best whole-body shapers: swimming . . . or, the yoga salute to the sun (check any yoga book).

FASHION: Bare black maillots—taken one step further. . .with ornamentation. "Silver"-striped halter, above, by Gideon Oberson (about $76). . .and, right, an Antron/Lycra tank with "gold" nails, by Roxanne (about $40). Ear clips by Peter M. Design. Stores, details, last pages. Hair, Garren at The Plaza; makeup, Way Bandy.

BEAUTY/GLORY

HAIR: A different kind of "body building" . . . one for hair. While not always this much volume, more fullness, certainly, than we've seen. One way to get it, a hair thickener like Wella Life-Tex . . . you comb it in, post-shampoo, leave it in 3 or 4 minutes, then rinse out, for a lot more fullness when dry.

BODY: Strong, firmly rounded, with a definite focus on the bosom. And, real evidence of women's new control over their bodies—the idea that, through body-building workouts that strengthen the breasts' underlying muscles, you can change, not the size, but the appearance of your breasts, building roundness.

FASHION: Sensational shapes—in sensational suits. Above, OMO Norma Kamali's black maillot of Antron/Lycra—with gold sequin straps (about $75). Opposite, Gottex's black plunge—high-cut, sequined in Antron/Lycra (about $56). Details, stores, next to last pages. Hair, Garren at The Plaza; makeup, Way Bandy.

BEAUTY/GLORY

HAIR: The look of hair that's in healthy condition—lots of it—gloriously full. Today, more ways than ever to add fullness and volume: with gentle, all-over perms; with layering; with razor-cuts . . . and with root-perming, a close-to-the-scalp perm that gives hair more direction—not curl—and volume, so it doesn't lie flat.

BODY: The new beauty of untanned skin, today an option we're all considering—safe, sensible, and easy—with the variety of effective, protective sunblocks available. Another "safe" option: self-tanning products . . . like Estée Lauder's Self-Action Tanning Creme, to smooth on for—hours later—very believable golden color.

FASHION: A more glamorous maillot . . . Above, black and strapless with sheer, V'd insets, by Gabar (about $32). Opposite, Gottex's very spare, bare, scooped-out tank suit, with gold side-stripes (about $56). Both suits, Antron/Lycra. Details, stores, next to last pages. Hair, Garren at The Plaza; makeup, Ariella.

For hot weather, hot places:

different types of bareness...each prettier, softer, relaxed, with the added coolness of white...

Kenzo's flirty approach to baring the skin, *left:* a ruffled cotton and linen top (about $135) and cotton wrap skirt (about $105). Bloomingdale's; Lou Lattimore. . . . And Thierry Mugler's high-impact way, *right:* a tight buttoned cotton piqué skirt (about $220) with a bared-in-back top (about $600). Bloomingdale's; Maxfield Bleu, Los Angeles. The clothes on these eight pages all photographed on Patti Hansen at the Claude Gaudin de Gaete apartment in Hammamet, Tunisia. Hair, Maury Hopson; makeup, Sophie Levy of the Pipino-Buccheri salon.

The Element Of

Chris von Wangenheim

SUMMER & SUN

bareness

THE ELEMENT OF BARENESS

The ease, the allure, of clothes that just slide on—and off—the body...

Another kind of bareness: *left,* in Gianni Versace's wispy wrap dress that falls open in front . . . falls into petalled panels around the leg. More appeal—the touches of gold Lurex on cool white linen. $850. Bergdorf Goodman; Gianni Versace Boutique, Miami. . . . and, *right,* in a dream of a pyjama from Chanel—a wide-necked tunic and soft, fuller pants (about $1055) in unexpected silk damask. Bergdorf Goodman; Jacobson's. For details, see last pages of this issue. . . . *Beauty Note:* To smooth and soothe skin—everywhere—after a day in the sun . . . Hawaiian Tropic Aloe Hand and Body Lotion.

Chris Von Wangenheim

THE ELEMENT OF BARENESS

Stripes: the other side of summer...the standout pattern...

The dash of stripes: in Giorgio Armani's small cotton jacket (about $295), *far left*—a terrific accessory to wear again and again . . . buttoned over nothing but skin . . . and his white leather jodhpurs (about $480). John Wanamaker. To order at Saks Fifth Avenue. . . . Basile's strapless striped maillot, *near left,* with an unexpected sliver of bare midriff. Of Lycra, about $80. Jimmy's, Brooklyn. Details, last pages. . . . *Beauty Note:* To protect bare skin from sun—Clinique's new Oil-Free Sun Block, SPF 10 . . . great if you don't want a "greasy" feeling.

Chris Von Wangenheim

The charm of bare skin, bare shoulders...

A key top for summer, *left:* the halter (about $335) with matching striped cotton jersey cardigan (about $620)—pieces to wear over anything. . .here, a wrapped cotton poplin (Taroni) skirt-over-Bermudas (about $740). From Valentino. All at Valentino Boutique, Washington, DC. Bermuda-skirt at Martha; I. Magnin, Chicago and California. . . . *Right:* The essence of summer dressing, summer beauty—a strapless ruffled linen top (about $340); scallop-edged skirt (about $340). By Helyett. To order at Saks Fifth Avenue. Also at Ivey's; Martha, Palm Beach and Bal Harbour. Details, last pages. . . .*Beauty Note:* A quick way to "tan" without sun—Bain de Soleil Tan-Finishing Suncolor.

THE ELEMENT OF BARENESS

Chris Von Wangenheim

FARRAH FAWCETT...VERY

FARRAH FAWCETT AND A NEW SLANT ON AT-EASE DRESSING: NORMA KAMALI'S COZY, "SWEATSHIRT" PIECES—PIECES WITH AN EASY, SWEATERY, ABOVE-ALL-COMFORTABLE FEELING... TO THE VERY DIFFERENT MOOD OF FERNANDO SANCHEZ: A LITTLE GLAMOUR... A LITTLE BARENESS... MORE FARRAH ON THE NEXT FOUR PAGES... AND NEXT ON TELEVISION THIS MONTH—HER FIRST DRAMATIC ROLE, IN NBC'S "MURDER IN TEXAS"...

Avedon

MUCH AT EASE

Norma Kamali's unique sweatshirting . . . pull-on pants in grey cotton fleece, about $32; "cocoon" jacket, about $55. Bloomingdale's; John Wanamaker; The Twenty-Four Collection, Miami; Ultimo, Chicago; Tootsies, Houston; I. Magnin. Cotton tank, Ripcosa. Details, last pages.

THE BEST KIND OF AT-EASE DRESSING—

UNCOMPLICATED... TOTALLY RELAXING...

VERY MUCH AT EASE

Another side of at-home dressing from Fernando Sanchez—his spare, bare silk tops and soft pants, his wonderful-to-own silk kimono-wraps, all in subtle, watercolor shades, all here on Farrah Fawcett. . . . This page: His lilac satin de Lys camisole inset with lace (about $38); lilac moiré pants (about $60); tricolored long moiré kimono, about $120. May, Henri Bendel; Dolly Kay, Washington, DC; Lingerique, Troy MI; Marie Leavell, Dallas; Bullocks Wilshire, Los Angeles; Susan Barry, Seattle. . . . Opposite: the classic tank top in cream-colored silk (about $86); dusty-blue silk pull-on pants (about $138); short cream silk kimono, about $165. May, Saks Fifth Avenue, NYC; Nan Duskin; Neiman-Marcus; Eleanor Keeshan, Los Angeles; Creed's, Ontario, Canada. Fashion details, last pages. Hair, these six pages, Garren at The Plaza; makeup, Sophie Levy of the Pipino-Buccheri salon.

THE ELEMENT OF GLAMOUR IN EASY DRESSING

—A GLAMOUR THAT NEVER LOSES ITS SOFTER

SIDE...ITS EASY, RELAXED QUALITY...

PEOPLE ARE TALKING ABOUT...

Darci Kistler
sixteen years old
and the next great ballerina...

Avedon

PEOPLE ARE TALKING ABOUT...

A Bond-Breaker
with an irrepressible pupil
Dawn Kadet Lundquist
a nice chapter in Bondery
at the
U
Cody Stubbs

PEOPLE ARE TALKING ABOUT...

the new spirit

Are artists society's advance scouts? Is it reactionary to respect the past? Here, an astute art historian traces a nineteen-eighties trend in the U.S.A's return to self-discipline, in our new recognition of quality

BY BARBARA ROSE

The 'eighties—are they really going to be different? Are we indeed through with "trashing" everything—throwing out quality, values, culture—anything that smacks of critical distinctions based on taste and education? Are we finally through with punk attitudes and all the forms of regression they imply, and ready to stop denigrating excellence as elitism? I think we are. I think the 'eighties *are* different and that the generation raised on Dr. Spock's prescription for demand feeding now has learned to delay gratification long enough to redefine some of our fundamental ideas, such as what constitutes equality or liberty or happiness and at what cost these are pursued.

During the past two traumatic decades, Americans have weathered historical crises that elsewhere would have resulted in chaos and anarchy: we have seen our leaders assassinated, we have seen our soldiers fight an undeclared war, our students shot for protesting, our heads of state investigated and some tried as criminals. According to Spanish historian and philosopher José Ortega y Gasset, America could not be great because it had not suffered. Today, few would hold America has not suffered. That this country and its values remain fundamentally intact, despite the assaults upon them, is not so much a miracle as it is a testimony to the basic morality and decency of most Americans, who have had their values and beliefs sorely tested in recent years.

If the spirit of the 'sixties was "instant" everything—especially gratification in all its forms—and the spirit of the 'seventies was the "rip-off"—ordinary people adopting the dog-eat-dog morality of an ignominious government, can we say there is a spirit of the 'eighties?

History reveals that a change in thinking often first is expressed as a change in artistic values. If it is true that artists constitute a kind of early warning system, that they are, as André Gide called them, "the antennae of the race," it follows that this new spirit, if it exists, is probably already expressing itself in art.

The first thing one notices about art today as one tours the galleries is that paintings and sculptures by young artists are to be seen in plentitude again. The galleries are no longer filled with wall scribblings, floor dumpings, tasteless or boring insults to the public or other forms of nose-thumbing activity that the talentless use to gain attention. In the past, the only way mediocrity could compete successfully with talent was through the old "shock the bourgeoisie" ploy. That ploy does not work anymore, which is one manifestation of the new spirit. You cannot shock people who are really experienced or informed, and these days many Americans are both.

This ploy was used by so many for so long because most people are not talented. Talent is the manifestation of inequality. Genius, like intelligence, has nothing to do with race, sex, or social class; however, it is given to relatively few. If one

Sam Gilliam: a painter for the 'eighties, who defines quality as synthesis not novelty (*above*, with his works). Emerging from the Washington Color Field school, Gilliam's powerful new paintings reveal a mature command of structure added to his sophisticated and original color sense. Using collage, mixed media, and unconventional techniques, Gilliam combines random surface patterns with geometry, the shapes embedded in a field of shimmering light and texture.

admits this, then one admits that there is such a thing as a difference between the audience and the artist and that this difference demands a respectful distance. This brings us to another characteristic of the new spirit: the return of respect—respect for tradition, for history, and for the achievements of the great.

For many years, the achievements of such titans of modern art as Cézanne, Picasso, Matisse, Miró, Mondrian, Pollock, not to mention the Old Masters, seemed so enormous that many artists avoided confronting them by inventing modes of "art" that were intentionally anti-historical and therefore could not be compared qualitatively with the art of the past. The fear of greatness created what could be called, in common parlance, a collective "freak-out" in the art world. This freak-out or "cop-out" in avoiding issues of quality and value was made in the name of protest against the capitalist system of distributing art through art galleries. By making bad art, nihilistic art, non-art, ephemeral art, artists were presumably fighting the evil capitalist system. That most of this ephemera ended up in the castles and mansions of the most decadent descendants of the European aristocracy did not seem to bother anyone.

Many people, myself included, were not enchanted by this spirit of the 'seventies. Experiences I had as an art history professor in two of our most illustrious graduate schools during this period convinced me that I should give up teaching, for it seemed that the degree of repression that had made some people discontent with civilization was no longer at work in our educational institutions. In one instance, I was asked to pass on a M.A. thesis project of a student, who shall be nameless. I walked into the art gallery and saw a wall of bus-station lockers. When I asked where the exhibition was, my fellow professors pointed to the lockers; when I inquired where the student was, they did likewise. He had been locked up in a fetal position inside one of the lockers for two days.

I suggested that we get the young man out immediately and send him to a psychiatrist, since he was clearly ill. My colleagues insisted I was infringing on the student's rights, by which I understood his "liberty" and "pursuit of happiness"; and they voted to give him a degree. (In an earlier encounter, the student had infringed on my similar rights by trying to run me down with a bicycle, during a "performance" *(Continued on page 329)*

toni MORRIS

Avedon

BY CATHLEEN MEDWICK

Toni Morrison: those are fighting words. She is a woman who fights well, partly because she has always fought; also because of her good aim; and because she knows what she is fighting for. A powerful writer with four novels under her belt (her latest, "Tar Baby," has just been published by Knopf), a National Book Critics Circle Award (for "Song of Solomon"), a long-standing job as senior editor at Random House, Morrison has, by any ordinary standard, achieved success. But that was never really her target. She learned early that one of her first priorities, as a black woman, was survival, and that it depended on two passions, love and rage. She wields both magnificently. In her books, as in her manner, love and rage are welded into one metal: a force field where anything can happen. To read Toni Morrison is to believe in a natural magic, in the reality of lost worlds, and in the claim of unknown people to make their passions felt. Morrison herself is not afraid to speak her passions: that is her vengeance, and her art.

Toni Morrison lives in a small river town, about a half-hour's drive from New York City. Driving there, you pass old shingle houses and new brick ones, shacks and mansions, and nearly everything in between. There are churches that date back two hundred years, and even an ice house. By the time you get to where she lives, the city seems worlds away.

Her house is broad and grey, a converted boathouse from the days when rich people lived across the street and kept pleasure craft. This side has its own value now. The house is smack on the river, and has a private dock. There is a rustic porch and a swinging wooden bench, also grey, where the author sometimes sits in the summers and writes. This is a house that could be anywhere, by any American river. But it happens to be by the Hudson; and what you can see from nearly all the generous windows (on all three floors) is that magnificent view, up river and down. It is winter, and up here the Hudson has frozen. In some places, the ice has swirled into circular patches which are soft in the center, and dangerous.

Toni Morrison gets up early every day here—so early, the hour embarrasses her. Some friends tell her she's too young to be waking up so early; but she knows it's for the river light. If she had nothing to do, she would sit on the porch all day and watch the light change. But she also listens—for the boats, the water slapping against the dock and shore, and the sounds the wind makes. There is no sound now, because the river has not begun to thaw. Local children go out on the ice sometimes, and have planted something about fifty feet offshore, a clump of greenery and twigs in all that grey.

Toni Morrison is standing in her downstairs kitchen and talking on the phone. She is a strong-looking woman, not tall, but heroic in posture, with a face that is at once wary and sensuous, and eyes that watch in the dark. When you look into them you see, unnervingly, your own image. You also see an expansive humor that is about to turn up the edge of her lip, and explode into a smile. She is a woman who wears clothes defiantly. Her torso seems to want to struggle out of them, and her hands fuss and scold, as at an unruly child. Toni's youngest son, Slade, a fifteen-year-old with warm eyes, sits on the couch and reads a newspaper. This is not an urban scene: time, her voice (very soft and languid on the phone), his pages move slowly. The room is lived in: a comfortable, oversized armchair, a sit-and-talk table, books piled everywhere (she reads eclectically—Auden and Lessing, Baldwin, Naipaul, Proust). Upstairs is a more formal living room, and above that, the bedrooms—several worlds, determinedly set apart. It is an eccentric house, and personal. For Morrison, the important thing is that it is home.

Her books are peopled with wanderers, small-town men and women who at some point pick up and leave. When they find their way back, they have nearly always lost their claim to belong; their towns have closed behind them like water over the drowned. These people have gone, in Morrison's terms, "outdoors," and that is an awful place to be: "Outdoors, we knew, was the real terror of life. . . . If you are put out, you go somewhere else; if you are outdoors, there is no place to go."

What Morrison's characters are searching for is a way to move from the periphery to the center, from the general, the ordinary, to the particular and rare. What they find, if they are lucky, is an independence born of risk. If they lose the gamble, past and future collapse into a joke, and they are "outdoors" for good.

Her women, by and large, are braver than her men. Like Pilate, in *Song of Solomon:* a tall, powerful woman who has berry-stained lips and wears one earring and whose life is entirely her own. Being "outside" holds no terror for her. Pilate has, says Morrison, "that quality of both nurturing and adventuresomeness, the ability to be both the end and the pioneer, to be the destroyer ship and the safe harbor simultaneously. Someone who is fierce—you are not going to trifle with her—but who is also not going to bother you. Whom you can trust."

We are sitting now in a coffee shop in the town near Toni Morrison's house. She has ordered a monstrous fudge brownie topped with ice cream and chocolate-fudge sauce, and is eating it with frank pleasure. We have been discussing women, what makes them sexy, beautiful.

ON SEX AND BEAUTY

"For me, beauty is exactly the opposite of glamour. It has something to do with one's habits, one's clarity about things, a repose out of which can come all sorts of wonderful emotions, aggression and feistiness and fire, but underneath there is this repose. And this clarity. And you see it in skin and hair and eyes and wrinkles and lines, and the imbalances in the face—too long a nose, too small eyes."

Anna Magnani, she says, is sexy, Marilyn Monroe ("a funky Barbie doll") isn't.

"It's like being turned on, like a radio—the volume is up. You're more alert, less anesthetized. More vulnerable. But it's vulnerable because you're taking risks, not vulnerable because you're going to be hurt. Because you know it's going to be all right." *(Continued on page 330)*

ON

A great American author, a spirit of love and rage... here, a provocative interview

PEOPLE ARE TALKING ABOUT...WOMEN

THE HOT political ISSUES OF the '80s

Call them "women's" issues or "family" issues—it's predicted they will be to the '80s what Vietnam was to the '60s, what consumerism and ecology were to the '70s. Here, an urgent report on what's at stake, what you need to know about the critical questions to be decided by the Reagan administration—decisions that, in effect, will legislate morality and determine if women are to be the economic equals of men

BY MAUREEN ORTH

The American woman begins the 'eighties with a challenging new reality. As the decade dawns, issues of profound concern to women will be debated and decided and we will have a clear choice: to seek legislation that reflects the economic and social patterns of our lives or to stand by and watch the repeal of certain hard-won gains we once thought secure—the right to choose an abortion, for example, and protection against job discrimination by affirmative action programs.

In the next few years, the Reagan administration and the newly reconstituted Congressional leadership will be focusing on issues that deal with our economic security, our career choices and flexibility, our sexual and reproductive freedom. Yet too few of us are informed about the ways our lives might be altered by the decisions. Even fewer of us seem to grasp that our fate more and more rests in the hands of men who are essentially disinterested in women's rights and that until more of us become politically aware we won't be able to do much about it.

At the same time, with the passage of the Equal Rights Amendment almost certainly doomed, the forces of the Women's Movement are regrouping in recognition of the fact that their methods as well as their image have not appealed to the mainstream of American women. There is a new spirit among women leaders, a spirit of reconciliation based on the new principle that women must organize around the issues that bring the largest numbers of us together. Though the ERA and abortion may remain the most visible causes, the largest banners on Pennsylvania Avenue, on Inauguration Day, were those encouraging President Reagan to support the ERA—what is going on behind the scenes right now is more significant: groups of women are forgetting past differences and trying to put the divisiveness of those causes behind them. They are meeting endlessly, getting better organized, forming new coalitions, and cooperating as never before.

We are finally beginning a new era of pragmatism. We are learning that labels really don't mean much. Hardly anyone admits to being a "women's libber" anymore. Fine. But that doesn't mean we don't want equal rights or that we're willing to live with economic discrimination. The challenge of the leadership is to demonstrate to the majority of American women that "Women's Movement" issues are no longer special or rarefied: they shape every woman's life.

The most pervasive discrimination against women is economic. That simple fact is often obscured in the emotional rhetoric about the ERA and abortion. Today, more than half the adult population of women work—many because they want to, many more because they have to. Only a small minority of women—approximately 14 to 16 percent—live in a traditional nuclear family with the male the sole wage earner. Nevertheless, our laws do not reflect the way our lives have changed. "Our policymakers," says Carol Bellamy, president of the New York City Council, "continue to make public policy based on a view of a society that does not exist."

The economic situation of women, however, speaks overwhelmingly of the need for change. While increasing numbers of women have assumed high-level positions in all fields, women still earn only fifty-nine cents to every dollar a man earns. The vast majority of women work in female-segregated jobs that pay less than men receive even for "work of comparable value." Thus, librarians often earn less than liquor-store clerks, nurses less than ambulance drivers. Ninety percent of American women who work never receive a penny in pension benefits, despite the fact that today they average thirty-four years in the work force. Why? Because women, who often temporarily

leave the work force to move with their husbands, or to raise a family, do not stay at one job long enough to qualify for pension benefits. (Most industries do not "vest" employees for pensions until they have been with the company for ten years.) The current Social Security laws, written in 1939, also discriminate against women, and give the most generous benefits to a one-income family with a lifetime marriage—a profile which today fits less than 16 percent of American families. Women pay higher premiums than men for disability insurance and receive lower benefits. The majority of women with children under the age of eighteen work, yet there is no child care established by the government nor any tax incentives for private business to establish day care on its own.

Most alarming of all is the phenomenon that has been dubbed "the feminization of poverty." Elderly women in America today are the largest poverty group and the fastest growing. Sadly, for a woman, to grow old increasingly means to die penniless and alone. Even more startling is the revelation that between 1968-78 the number of female-headed households increased 54 percent. Many of these families are also poor; and, according to a report by the National Advisory Council on Economic Opportunity, "All other things being equal, if the proportion of poor who are in female-headed families were to increase at the same rate it did from 1967 to 77, they would comprise 100 percent of the poverty population by the year 2000."

What these issues point to is that after more than a decade of agitation for equal rights, women view themselves in a radically different way; but, compared to men, we still earn almost no more than we did ten years ago—and in many cases we earn less. "The support for women and for women's issues is just a lot of political window dressing," says Margaret Heckler (Republican, Massachusetts), the senior woman member of the House and founder of the Congresswomen's Caucus. "When it gets down to decision-makers, they are mostly male, and male-oriented. They genuinely do not understand these issues."

But those who are the avowed enemies of the Women's Movement most certainly do. The New Right, which opposes much of the legislation having to do with altering the current laws and policies discriminating against women, is both politicized and highly *(Continued on page 327)*

A generation gap of our own

Between young women—shining, confident, achieving—and the (metaphorically) greying older women who fought for the freedom to achieve...falls a shadow

BY SUSAN JACOBY

"Women your age are too angry," says one of my bright, beautiful twenty-year-old journalism students. "You're still fighting battles that have already been won."

Oh, how that phrase stings—"Women *your* age." At thirty-five, I am too young to be a historical artifact. But there is no getting around it: to many younger women, my contemporaries and I are old feminist fogeys, greying (metaphorically if not physically) warriors warming our creaky bones in the glow of yellowed newsclips about women's-rights demonstrations and sex-discrimination lawsuits of the late 'sixties and early 'seventies. If the battles really were over, this attitude would be only another wry comment on the American capacity for instant historical amnesia, in which events that took place just ten years ago command all the immediate attention of the Battle of Bunker Hill and the fall of Carthage.

The situation of women is a dangerous subject for amnesia, because the economic and social gains women have made in recent years are still painfully fragile. Most women in college today cannot imagine the limited choices that were offered to women who entered the adult world in 1965, the year I left school.

The very idea of choice was suspect. A "career girl" was someone who wasn't married. A married woman was expected to work only until she gave birth to her first child. Hardly anyone considered postponing motherhood until her thirties, when it might be easier to combine children with an already established professional identity.

In some ways, it was a comfortable world if you wanted what the culture prescribed. A woman who wanted something more, or something else, had to go it alone. When I applied for my first full-time newspaper job, at the same paper where I had worked my way through college as a part-time reporter, the editor told me he would be delighted to have someone of my quality for the women's page. I could start out writing wedding and engagement announcements and work my way up to covering debutante balls. When I said that wasn't exactly what I had in *(Continued on page 328)*

PARIS
AT THE COUTURE

CERTAIN IDEAS STAND OUT...

Francesco Scavullo

Ideas that move fashion
in a slightly different direction.
Ideas that get you to think about
clothes a little differently.
On these ten pages, this season's
best from Paris and Rome,
all worn by Kelly LeBrock.
Starting at Yves Saint Laurent,
where you always find clothes
that not only answer real needs
but provide real delight . . .
and a few surprises! . . . .
The idea symbolized, left—an idea
that ran throughout the couture—
a softness of line and shape
combined with a definite polish.
It's a total way of dressing . . .
something to keep your eye on.
Right: A different idea,
a different use of leather
—worked as an element in day
and late-day "dressing."
Best example: his knockout
new coat—3/4 length, falling
wide from a soft yoked back.
Over a short black leather skirt,
navy silk jersey T-shirt.
With the new YSL accessories-
to-watch. And with an
unmistakable ease, a raciness that
comes through for all the polish.
On these ten pages: hair,
Harry King; makeup, Way Bandy.
Details, last pages.

Francesco Scavullo

At Saint Laurent,
the look at night:
Easy. Racy. Very modern.
Lengths are shorter
but the body-line is longer.
Creates a perfect—
prophetic—proportion.
There's a different slant
to ornamentation,
an unmistakable femininity
that catches—holds—
the eye

The most inventive, appealing look in Paris—anywhere! Opposite: For its color, texture, the surprise of a pale-apricot leather blouson (again-and-again shape) over a chemise of all-over yellow-pink-mauve bugle beads that shimmer, flirt, move! . . . . Another signature shape: the tunic. This one, right—full, loose—a longer to-the-knee line over a short, very narrow skirt. Part of the romantic appeal: Full-blown pink roses on black silk satin damasked crêpe (Abraham); off-the-shoulder bareness. Details, last pages.

AT THE COUTURE

Different degrees
of evening dressing . . . always with
new softening effects, an obvious
feminine turn. At Saint Laurent, left,
the most romantic blouse
(the most romantic dinner suit!).
And, right, Ungaro's extraordinary
tunic-and-skirt dressing—
the ultimate luxury

It isn't just a beautiful blouse at Saint Laurent, left. It's the idea of that blouse—écru Chantilly lace, leg-o'-mutton sleeves, ruffled edges, a soft tie—under a tailored one-button jacket in écru linen, with a knee-length black skirt . . . with color defining the waist and ropes of pearls. It's a new suit idea—much softer, much prettier, unexpected . . . and it's the perfect way to dress for late day, for dinner, for any kind of "small" evening. A constant, right: Emanuel Ungaro's total involvement with texture/ fabric/color—each one, special. And, as they combine and recombine, different proportions, different looks—all of them, special. This season, his elongated tunic (the shape everywhere) in the most luxurious cream silk jacquard with bead and rhinestone embroidery. Over a double skirt—cream Chantilly lace over black silk jacquard— a new longer line, a new softness . . . a wow. Tunic and silk skirt, Gandini fabrics. Details, last pages.

AT THE COUTURE

1. At Dior, Marc Bohan's way with the lengthening line: A silk crêpe jacket—longer, easier—with a lower lapel, bold vertical black/white stripes. And longer walking shorts—cuffed, proper, crêpe. More stripes in the beguiling softly bowed silk satin blouse. . . . 2. Count on Mila Schön for a terrific pyjama! In silk georgette: a tunic-length, close-to-the-body cardigan; a quick pleated camisole; lean-but-easy pants. The color hit: bright stripes for spaghetti straps, at the sides of the pants, and—part of this season's focus on the waist—a wide, tasseled belt. . . . 3. Blouses have never been this beautiful. This feminine. This important. When André Laug's white fibranne "battle jacket" is closed over the matching cuffed pants—a perfect day look. Take the jacket off—a satin blouse with pale candy-color stripes, a large bow, a lace placket. Goes anywhere at night. . . . 4. Nobody can compete with Ungaro's remarkable mix of patterns, colors, textures. With his carefully thought-out shapes, proportions. Case in point: His small, white menswear-striped wool gabardine (Gandini) jacket with a front that's delicate brocaded silk. The way his striped silk crêpe de Chine (Gandini) skirt wraps, defines the hips. Under the jacket—not a blouse—a jacquard brocaded silk bustier!. . . . 5. Something wonderful happens to a suit when you soften the jacket. Here, full-length, the Yves Saint Laurent suit you saw close up a few pages back. The ultimate "blouson" jacket—creamy wool with fullness held by a set-in waist, a longer line. Over his proper trousers of shadow-striped gabardine. And the surprise, the delight of a one-shouldered silk crêpe tank top. Details, next to last pages.

Francesco Scavullo

AT THE COUTURE

Everywhere, day and night—a new dimension in "suits." Softness. A different approach to jackets. And when the jacket opens—always—an extraordinary blouse!

A change in the character of pants dressing at night. And from two designers—Ungaro, this page, and Valentino, opposite, two very distinct approaches

There's an Oriental splendor, left, in Ungaro's new evening pyjama: white silk damask pants (the only pair of pants in the entire collection)—wide-legged, ankle-length, with a longer-line jacket in padded silk crêpe de Chine "inset" with print. And the most spectacular accessory idea: his oversized tasseled shawl in printed silk jacquard. You see a different proportion, a dramatic use of color . . . you see a very individual style of dressing. Jacket, D'Este fabric. Shawl, Etro fabric. . . . It isn't just a more romantic way to be in pants, right—it's the most romantic, and the most feminine: Valentino's pleated silk chiffon jumpsuit, with a strapless top, soft wisteria-printed culottes. And to heighten the whole effect: a "peignoir" of sheerest black silk chiffon—flower-strewn, floaty, pleated lace ruffles at the collar and cuffs—it's the kind of "romance" that has a very real impact. Details, next to last pages.

Francesco Scavullo

SPECIAL REPORT:
Washington Entertaining

NATURAL BEAUTY, LEFT: QUAILS' EGGS AND MUSHROOM CUPS—IN THE BACKGROUND, THE WALLED, GREEN-LAWNED BRUCE GARDEN. FOOD CLOSE-UP, THIS PAGE

CAPITAL

For Evangeline Georgetown—the

NADINE KALACHNIKOFF
IN HER GEORGETOWN SHOP,
WHERE ALL THESE DELICACIES BEGIN

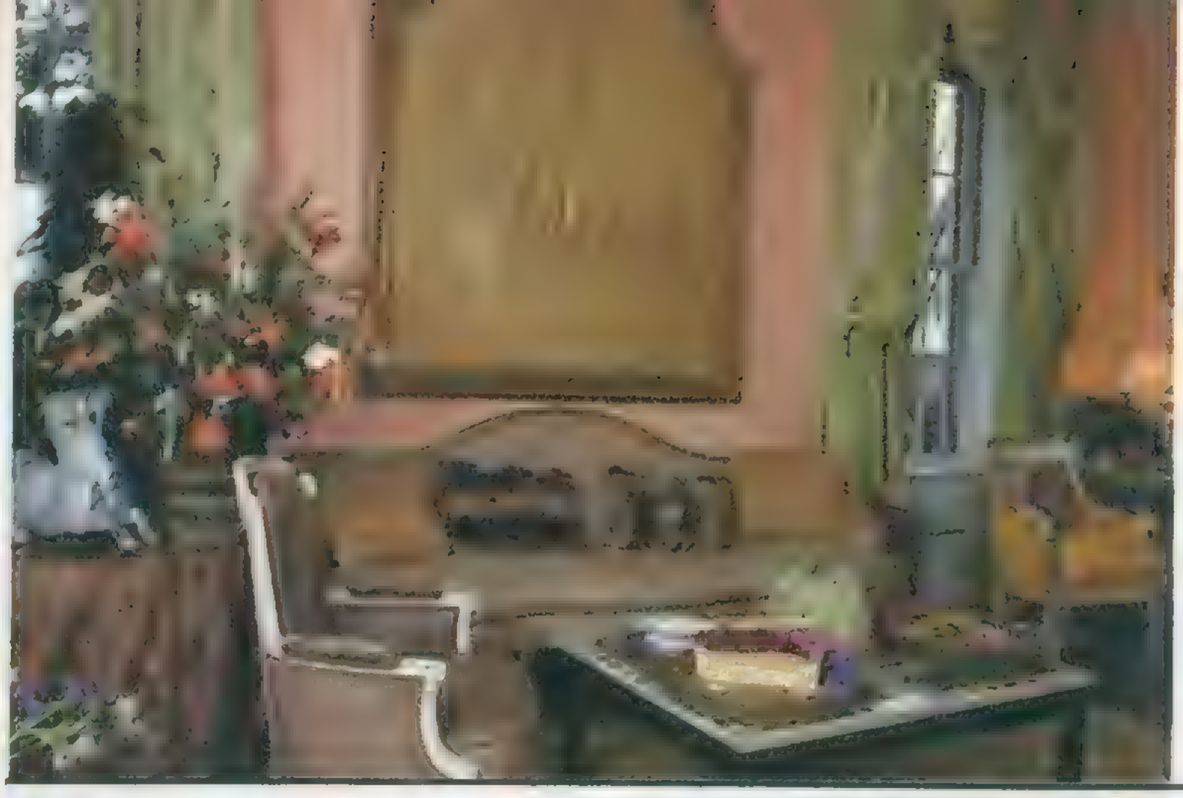
FOOD

Bruce's beautiful house in most beautiful party delights

TIPS ON EVANGELINE BRUCE'S SUNDAY "BRUNCH" FOOD

■ *For the tiny chicken-salad and ham-salad sandwiches served in a hollowed-out bread loaf: "The trick is first to roll out the white bread with a rolling pin until it is quite thin, then cut out circles with a cookie cutter, and those can be cut in half. The filling is best made with homemade mayonnaise, plus a dash of lemon juice, pepper, and just a hint of mustard."* ■ *Bundnerfleish, very thinly cut cured beef, is fabulous served with a choice of two mustards: tarragon mustard and a very good Dijon-style mustard.* ■ *If you use seaweed as a base for shrimp or a cold poached fish, coat it with a thin film of cooking oil to make it glisten.* ■ *To avoid drippings on furniture, carpets, sauces served with bite-sized food must be made fairly thick—like homemade mayonnaise.*

SILK PILLOWS PAINTED WITH BUTTERFLIES, A BREAD "BOX" FILLED WITH TINY SANDWICHES



BENEATH A 1710 FRENCH PANEL FROM THE AGENCE MARITIME, BUNDNERFLEISH LOAFED IN WHITE BREAD, CLOSE-UP,LEFT.

NADINE'S TIPS FOR SUCCESSFUL PARTIES

"If you're renting tables, order them smaller than you need rather than larger. If you ask for a table for eight, many caterers will give you one that's large enough for ten. That's a mistake. Get one that seats six and squeeze in the other two—it warms up a party fast.

"Every party should have continuous movement. In Washington, there is a tradition of having a bar in one place, food in another and both places get jammed when people congregate in front of them. It's better to have no bar (or one out of the main rooms) and keep the waiters circulating, freshening drinks and passing food. In a way, they create your movement.

"When you're serving drinks before dinner, the first drink should be very mild, the second a little stronger, the third (if there's time), normal strength. The idea is to gradually build up people's alcohol level so that they have a good time, rather than knocking them out with the first strong drink (they'll never care about your dinner).

"Beautiful glasses are a must. All drinks, as well as wine, taste better in beautiful glasses. I like the very thin Bulgarian tulip glasses available at The Pottery Barn in New York—and they're not expensive. If you entertain a lot, you should have about one hundred on hand.

"It's been my experience that an informal party at home, where you don't have a bartender, takes off faster than one where drinks are served. When people help themselves they start chatting with one another."

IN FRONT OF THE FIREPLACE,A BASKET OF FRESH QUAIL'S EGGS (ABOVE, DETAIL RIGHT). SPRAYS OF MIMOSA SURROUND MUSHROOM CUPS, PUFF PASTRY HEARTS BRIGHTENED WITH TOMATO SAUCE, LOWER RIGHT.

The Favorite Hostess's Favorite Caterer

Washington is a city of parties—social as well as political. And some of the most sought-after private-party invitations are those from Evangeline Bruce, a great beauty, wit, intelligence who is the widow of David Bruce, former U.S. Ambassador to Beijing (Peking) and London—an amazing appreciator, a potent international social force. Her Georgetown house is one of the most beautiful in the Washington area.

"Everyone wants to go to Evangeline's—she gets everyone who's worth getting," says Nadine Kalachnikoff, the city's most inventive and popular young caterer.

"People are happy to have somewhere to go on Sunday," commented Evangeline Bruce on her famous "brunches"—actually, drinks and coffee served with Nadine's marvelous hors d'oeuvres—all "finger food" that is easy to eat with one hand while you're holding a glass in the other. "People drop in from noon until three o'clock—they can dress informally," Mrs. Bruce said, although a man in a turtleneck shirt looks a little too casual among the women in silk print dresses or suits worn with silk shirts and ropes of pearls.

Evangeline Bruce is a superb hostess ("a joy to work for," says Nadine), who has the knack of making *(Continued on page 328)*

Karen Radkai

Louise Rouët, *above*, outside remodeled Normandy house. *Right:* Upstairs living room, former attic, now a warm, inviting environment—with windows added—wooden beams, bookcases, straw rug, Segovia painting over seventeenth-century stone mantelpiece from Lorraine, holding a collection of antique pewter measuring mugs

Horst

RETURN TO NORMANDY:

A Childhood Dream

In an old farmhouse in the land of apple orchards, serene rivers, Jacques and Louise Rouët delight in the nostalgia of the past, best of the present

A Childhood Dream

Louise Rouët in downstairs living room. *Right:* library with Le Manach fabric, nineteenth-century English engravings over original fireplace

Dining-room walls are covered in braided straw; brass chandelier is Dutch. On the table: eighteenth-century English brass candlesticks, classic glasses designed by Christian Dior thirty years ago. Painting is by Jean-Claude Donati

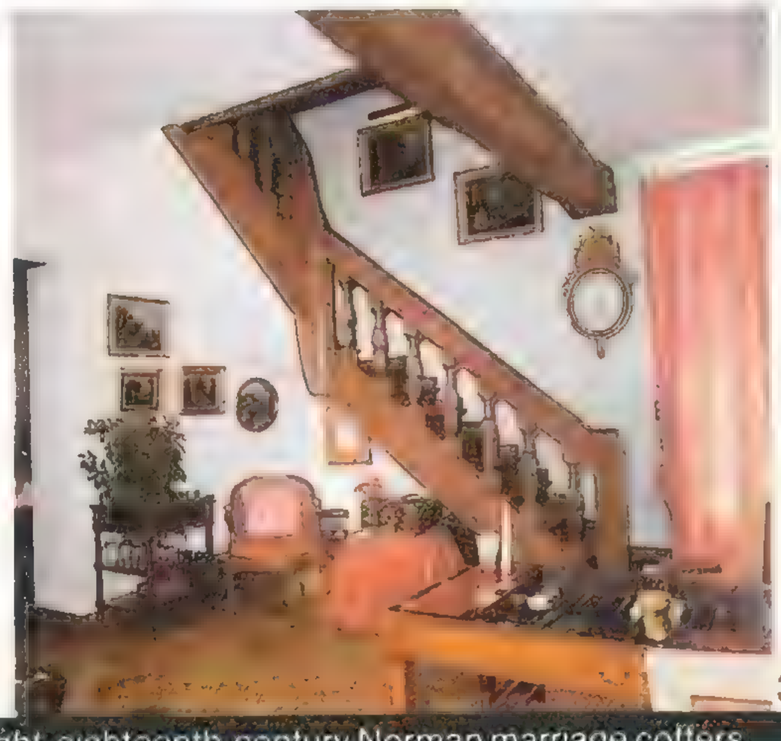
Exterior of new terraced dining room

Ground floor living room, opposite page, right, is filled with Louis XVI treasures: the mirror, armchairs covered in tan leather, treasured family pieces, mahogany and bronze chest of drawers that is holding a very rare pitcher and bowl of polychrome Creil faïence. On antique wooden mantle, marble and bronze clock. The "table tronchin" (drawing table), is signed by Riesener, an important "ébéniste." Over it, "sanguines" (red chalk drawings) by Maillol. "Tric-trac" (backgammon) table is signed by Dusautoy.

For the ground-floor living room, a gathering place for some fine Louis XVI furniture, objects, a soft wash of coral-and-white percale

Country comfort and charm—a very French house, not grand—filled with family antiques

Terrace, over new dining room, opens off upstairs living room. Under ground-floor living-room stairs, *right*, eighteenth-century Norman marriage coffers



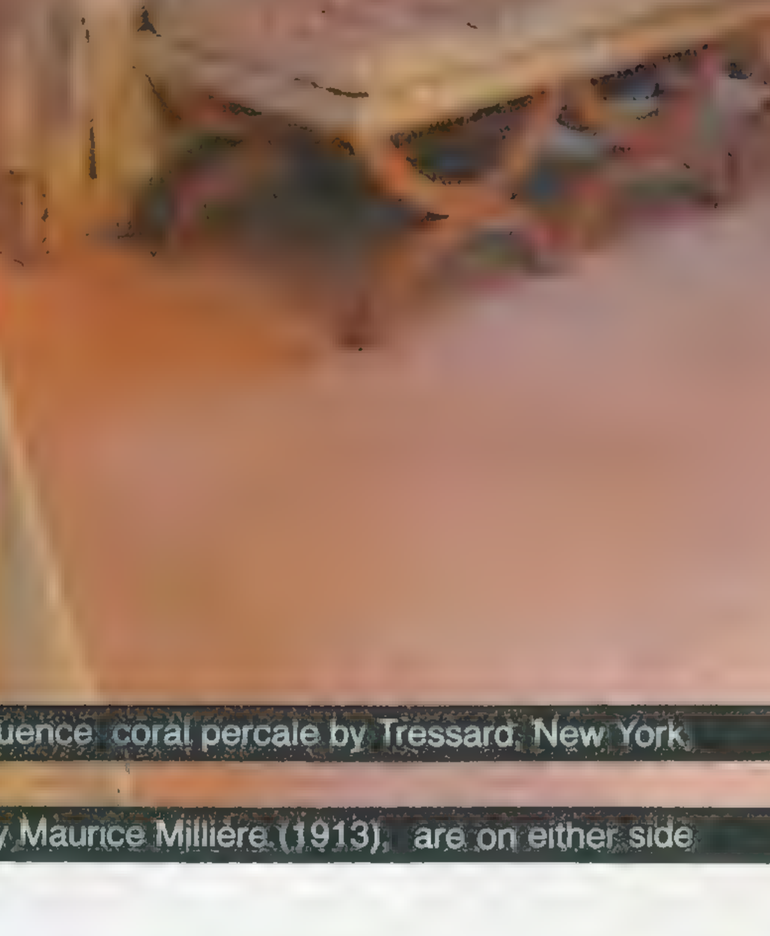
Horst

A Childhood Dream

Master bedroom runs the whole length of the house, looks out on front and back gardens. American influence: coral percale by Tressard, New York, for walls and curtains. Over bibelot-strewn table, *foreground*, large lithograph by Helleu; lithographs by Maurice Milliere (1913), are on either side

Exterior of remodeled farmhouse, seen from front and from road

For Jacques Rouët, a return to the countryside he loves—a house he and Louise enjoy



Former attic, now cozy upstairs living room

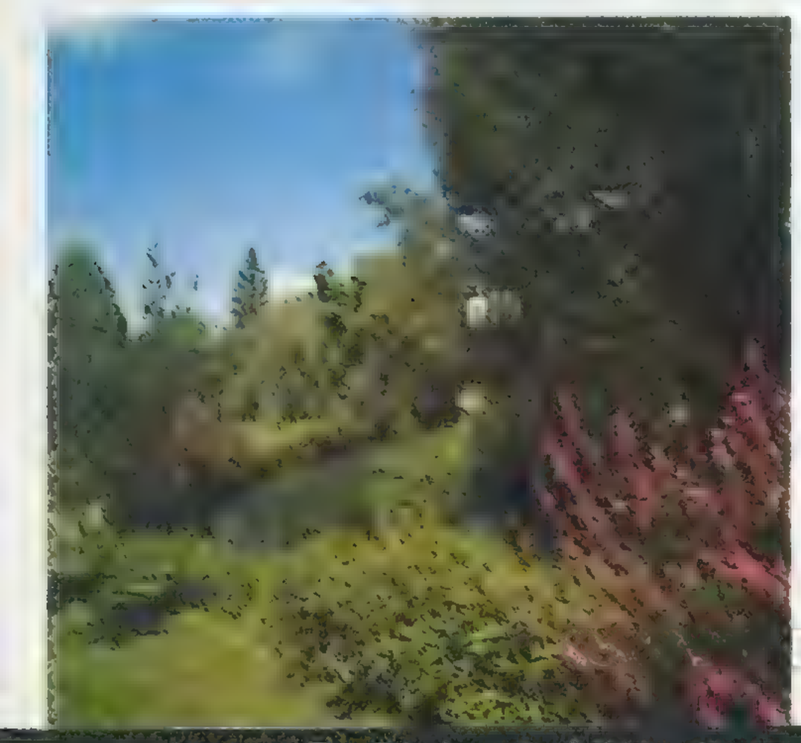
Horst

Jacques Rouët has come home—home to the small valley, the flowers, the earth, the trees, and the "singing river" in that part of Normandy where he grew up, hunted and fished with his father, and that he has never stopped loving. Rouët, president director general of Christian Dior, and his wife, Louise, live in a 1760 farmhouse that they, with the help of designer François Catroux, have remodeled for more space, comfort, in year-round living without losing any of its rustic charm.

"I get tremendous pleasure out of the house," said Mme Rouët, "but even more pleasure out of seeing Jacques's joy in it." And part of the joy of being back in Normandy, for Jacques, a great gourmet, comes from being in that region of France with the most fabulous cheeses, cream, butter—and apples. A well-known appreciator and collector of wines, he is also a connoisseur of Norman apple cider.

"What I really wanted," said Jacques Rouët, "was that the house be simple and unpretentious on the outside and very comfortable inside, and that it should give the impression of having been in existence for a long time—as if it were a family house full of childhood memories which I had inherited and rearranged." Fortunately, M. Rouët had quite a bit of family furniture. "I love the relaxation and the easiness of the country, " adds Mme Rouët. "I curl up with a book when Jacques is out fishing in the rain—and I want our guests to feel just as unpressured as I. All I tell them is that lunch is at one o'clock and dinner at eight—after that, they can do exactly what they want."

François Catroux explains "we found old oak doors and old flagstones for the floors so that everything looks as though it had been there for generations. The fabrics are mostly copies of classic French eighteenth-century country prints—except for Louise Rouët's bedroom which is much more 'American'—with clear, bright, very happy colors."



Jacques Rouët's favorite fishing stream

Favorite warm-weather pastime: After-lunch coffee in the Rouët's peaceful, verdant back garden

In the kitchen where wonderful Norman dishes are produced, blue-and-white Flemish tiles (copies of eighteenth-century Delft), Swiss lantern chandelier, collection of blue-and-white Creil

The best warm-weather news: you can finally find attractive, "real" clothes—cool but not beach-y—for all the times you need, want to be "dressed." The look is clean, uncomplicated, uncluttered. But very soft. Very easy. What does it: The new looser silhouettes . . . the simple slide-y way these softer, lighter fabrics fall. You get the whole picture—fast—from Calvin Klein's oversized raspberry silk-y jersey top (about $140), *near right*. Definitely dressed but simple as a T-shirt, and as easy to wear. You see the difference in his striped cotton/linen Bengal pants. . . softer now, fuller at the waist . . . really a skirt-equivalent (about $150). Macy's, Herald Square; Burdine's; Dayton's; Famous-Barr; Balliet's; Bullock's. . . . In a season of tunic tops, the easiest: Adolfo's white wool/rayon knit tunic-sweater, *opposite*. Bold navy stars, a pretty "jumped" sleeve, presence enough to work as a pyjama with pants of silk crêpe de Chine. About $695. To order at Saks Fifth Avenue; John Baldwin; Balliet's; Lou Lattimore; Sakowitz. These eight pages photographed at the Tropical and the Sereno Beach Hotels on St. Barts Island in the Caribbean. Hair, John Sahag. Makeup, Sophie Levy of the Pipino-Buccheri salon. For details, additional stores, see next to last pages.

EASY COOL!

Marco Glavianc

EASY COOL!

One of the prettiest looks this—any summer—Calvin Klein's plaid silk tunic top, *near left,* with a bateau neck slit down in front, wide wide dolman sleeves (about $192). And another of the new skirt-equivalents . . . so full, so soft, you can't tell it's divided till you put it on (about $172). Saks Fifth Avenue, NYC; Bonwit Teller; Neiman-Marcus; Saks-Jandel; Montgomery Ward; Hudson's; Harzfelds. . . . You can always count on Halston for terrific pyjamas! *Opposite,* a clean-line, a bold brown maze print on white silk crêpe de Chine softness in the rounded neckline, the easy elasticized waist of the pant. About $540. Halston Originals; Elizabeth Arden Salons; Saks Jandel; Sara Fredericks, Port Washington; Lillie Rubin-South & West; Harzfelds; all Halston Boutiques. Earrings, Elsa Peretti of Tiffany. Details, other stores, last pages.

Marcel Glaviano

Marco Glaviano

EASY COOL!

Beene, *right*, the choice of a small pared-down dress in shades of blue and white silk, navy piping accents. Whether you wear it belted and bloused-at-the-waist, or unbelted so the hem hits the knee—the proportion's best with a new, softer shape. Beene Bag. About $164. Martha; Nan Duskin; Montaldo's; John Baldwin; The Twenty Four Collection, Miami. Details, see page 10 last pages.

With these unconstructed shapes you can wear a dress unbelted, loose; or belted and bloused so it's a bit shorter over bare legs, pants, a skirt. *Left:* A dress you'd reach for the way you reach for a sweater: a V-necked acrylic/nylon knit by Donna Karan and Louis Dell'Olio for Anne Klein & Co. About $150. Macy's, Herald Square; Montaldo's; Lillie Rubin-South & West; Hudson's; I. Magnin. . . . *Above:* Part of the clean look comes from the clarity, the crispness of menswear-like prints. I.e., Nat Kaplan's Qiana dress. About $120. Saks Fifth Avenue, NYC; Montaldo's; Lillie Rubin-South & West; Sakowitz; I. Magnin . . . . *Opposite:* Emanuel Ungaro's terrific polished cotton dress, dropped from a yoke—full, loose—a larger-than-life print. About $600. Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour, Houston; Lina Lee, Beverly Hills. Details, next to last pages.

Marco Glaviano

EASY COOL!

Hair, Thom Priano for Garren at The Plaza; earrings, Jilbari Designs; details, see last pages

Jeffrey Pedersen

Paul Gobel is a makeup talent who uses color sparingly to achieve the best effect. Above, his way to a look of healthy vitality—a rose or peach blusher, preferably powder (easier to control than cream), high on cheeks, across nose bridge, browbone.

Left: Rosy blusher can work as all-purpose color—here, Heat Wave, from Diane Von Furstenberg's Sun Goddess colors, highlights browbone. (Sapphire eye pencil, Shooting Star lips.) Above: "Lift" looks by brushing brows up. Ken Begun earrings.

At night, mascara, liner, shadow in the same color family are very effective. Anytime, above, iridescent powder dotted above and below pupil "opens" eyes. Below: To prevent splits—file nails downward, with the file angled back.

Michael Momy

Below: With liner, draw triangles on the lips to "contour" pout; fill in with lighter color. Right: To make lips "fuller," dab bright color in the center of softly colored lips. Here, Sunkissed Coral from Shiseido's Deep Sea Corals; Silver Sapphire eyes.

EXPERT ON COLOR

How to get a great look of summer right now and keep it going beautifully

VERY EASY
VOGUE PATTERN
8046

VERY EASY
VOGUE PATTERN
2618

ALL THE MAKINGS OF SUMMER

To make yourself, on these four pages: nine pieces to live in, day or evening. The shape says "summer," but the fabric—matte jersey, thin lamé—says "seasonless." . . . It's the fabric that gives these clothes their turn—a softness, a languor. And it's the shapes—this season's best—that give them their news. For the woman who travels, for any woman, these could anchor an entire wardrobe. . . . In a season of bare tops to be worn under jackets, or on their own terms: *left,* a halter to wear, here, with chopped pants to match—in gunmetal silk/polyester lamé that goes beyond summer. Both, Very Easy Vogue: halter, 8046; pants, 2618. Fabric, E.H. Sormani by Diochon. Available at B & J Fabrics, N.Y.C. *Right,* for city, country, at-home—a daytime version of the look at left: a cool tank and the same pants—here, banded at the ankle—in Bordeaux rayon matte jersey, by Jasco Fabrics. Top, Vogue Christian Aujard International Designer Pattern 2542. Accessories, pattern details, stores, next to last pages. These four pages: hair, Stephane Lempire; makeup, Bonnie Maller.

Jo Francki

VOGUE PATTERN 2542

VERY EASY
VOGUE PATTERN
8046

VERY EASY
VOGUE PATTERN
2618

This page, unexpected—the gunmetal lamé ankle pants you saw first, two pages earlier, worn here with a white matte rayon jersey halter (the same shape, same pattern as in lamé, before), loose as a tunic. *Right,* the same halter under a navy matte rayon jersey cardigan jacket, to slide like a sweater over a soft matching culotte—for a summer suit, made easy. Jacket, Very Easy Vogue 7802; culotte, Vogue Pattern 7981. All jersey, Jasco Fabrics. Watch, from Tiffany's New Classics Collection.. Accessories, pattern details, last pages.

ALL THE MAKINGS OF SUMMER

VERY EASY
VOGUE PATTERN
7802

VOGUE
PATTERN
7981

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works . . . what doesn't . . . and what we've learned, this month—about how to wear summer-weight dresses, sweatshirt pieces, a new long/short proportion . . . the most glamorous bathing suits

Not everything works for everybody. Or for every great body, either. Whether a woman is looking at couture clothes for day or at sweatsuit dressing, she's got to start with some sophistication—about her needs . . . and about her body. Looking great, today, is knowing how to work clothes. It's also knowing clothes' limitations.

Example? Tunics. One of the strongest new looks this season (one that you'll see in couture clothes from Paris, pages 292-301, or in the most uncomplicated day dressing, pages 312-319) has to do with the development of a longer, leaner line in clothes; it's a new proportion that comes about when you put longer overblouses—tops that fall straight, tunics, or 7/8-length cardigans—over shorter skirts. Longer tops can give a woman's body length when they're worked right, but they may not work in every case, for every woman. For height, **you may need to wear a tunic with a higher-heel shoe; you may want it over long pants instead of a skirt. If your skirt's short, you'll probably want that skirt narrower. . .** and you may want the pieces all the same color. Suddenly, we're discovering, a lot of tops that we'd belt—longer, body-skimming tops like Calvin Klein's raspberry T-shirt (page 312)—look newer to us and have a more attractive ease when they're left unbelted.

If a woman is going to opt for a glamorous black maillot (like the ones we photographed, pages 262-267), we've found, she's going to think twice about some things. A black bathing suit stands out, always; it accents skin color and body shape; its color makes you very aware of the suit's cut. A maillot can be more body-revealing than a bikini; and **looking great in a maillot with high-cut legs, a deeply slashed neckline depends on more than just being "thin enough."** It's a matter of body-proportion: Often, a maillot doesn't work for a woman with a long torso. A high-cut leg gives a longer leg line, but those legs better be firm ones; to fill out the suit in back, we've found, you may need hips with some roundness. A deep, sexy neckline, too, asks for some body curves; but a strapless suit may not stand up to a big bosom. **How do you find the right bathing suit, today? You need a clear eye . . . and some honesty.**

We photographed the most glamorous, shiny, subtly decorated bathing suits we could find for this issue; they're not the suits you'd want for a serious swim workout. Because they had the same kind of glamour that a black cocktail dress does, we showed them with the extra-effect hair and makeup a woman might wear at night, and we added some remarkable jewelry. At a beach or a pool, a woman, obviously, would leave off all of it.

Because some pieces—pants, tops, pullovers—have a marvelous ease and some ability to move around in a woman's wardrobe doesn't mean they're made to go everywhere. Fernando Sanchez's beautiful pastel charmeuse pull-on pants, tops, wrap kimono (on Farrah Fawcett, pages 280-281) can combine, move around, offer nonstop variety; but they're pieces—in essence—made to stay at home . . . glamorously. Norma Kamali's cozy sweatshirt-fabric tops and bottoms (we've shown some, pages 276-279) come in every shape from short skirt to jogging pants to tank top to giant-sized cocoon jacket. Together—in almost any combination—they work at home, for beach life—but always a relaxed way of living. **Sweatshirt fabric has great ease; it also has limitations.**

Photographing this spring's boldest-stripe pants, dresses, and easy pyjamas (pages 242-247) for this issue, we found that stripes, alone, will carry a look: without a mass of accessories or heavy makeup. When Kelly LeBrock put on Oscar de la Renta's two-piece striped dress (page 244) and we tried bright red lipstick on her, we knew immediately: the dress, in itself, had enough strong color . . . and we cooled down the lip coloring. Oscar, for spring, showed this dress with lots of large-scale jewelry; it looked charming . . . and we photographed it as he showed it: as dinner-time dressing. Stripped of the jewelry, it's an attractive hot-weather day dress. With every striped piece this month, what worked for us for day were few—and toned-down—accessories.

Strong stripes, by themselves, have a special wit: they're not made to pile one upon another. When we tied three striped scarves at Kim Alexis's neck, added more stripes—huge bracelets and Ping-Pong-sized beads (pages 242-243), it made a marvelous picture . . . and stripe message. Saint Laurent, too, often layers pattern on pattern in this way; He has incredible know-how; few of us can do it effectively. Striped pieces work best as extra punch for a solid color: the top of Ralph Lauren's jailbird-stripe pyjamas (page 247), for example, would look as terrific with pants in white linen. All of the striped pieces we photographed, this month, could easily take on other lives with other tops or bottoms—pieces in solid colors and simple textures.

At this time of year, most of us still have winter-pale legs; we step into our first lightweight clothes, and something's missing. What's missing, for most of us, is finish: **stockings to pull the clothes together, give some tone—some weight—to what we're wearing.** Photographing short dresses, tunics, two-piece dressing—lightweight clothes with a certain amount of slide and softness—for this issue (pages 312-319), a darker leg color, for us, made all the difference. **Darker-tone stockings with sheerness helped bridge the change to lighter fabrics.** Sometimes, too, a deeper-color belt gave that extra substance. When we put a Burgundy-brown lizard belt and brown stockings with Ungaro's polished-cotton print dress (page 319), it looked right for early summer. With the white wide sash Ungaro showed with bare legs, it's a dress set for another moment: pure hot-weather dressing.

A change of color, a change of texture may be what we all should be watching, now. When Saint Laurent showed his spring couture clothes this season, one of the knockouts of the collection was an oxblood-color yoked-back 7/8 coat—put with a straight black skirt, a silk jersey T-shirt and striped scarf (we photographed it, page 293): a total turnout . . . and the most polished kind of Saint Laurent look. The new twist? That he did it in leather—a surprisingly casual fabric for this level of daytime dressing. Then, he took his classic, gutsy trench raincoat (one of the best, now, for many seasons) and made it something else entirely, this year: by a switch in color . . . to the palest-pink silk poplin. In both cases—both turnouts—there was a wonderful familiar ease—either from a sportswear shape or a new working of a modern fabric. Saint Laurent didn't totally change a shape or go off in a new direction; he simply changed an ingredient—played with color and texture—and got the most modern, polished dressing, as big news as any hemline story. ▽

(Continued from page 291)

organized. It is ready to oppose any legislation that hints rightly or wrongly of having the effect of "inducing women into the work force," despite the fact that women are already there. Paul Weyrich, for example, director of the Committee for the Survival of a Free Congress and an advisor to Pro-Family groups, has said that family issues will be to the 'eighties what Vietnam was to the 'sixties, and what consumer and environmental issues were to the 'seventies. Phyllis Schlafly, who has served as the national chairman of STOP ERA and is the best-known Right to Life leader, is supremely confident her views will prevail. "I think the past election dealt a staggering blow to the Women's Movement," Schlafly says. "I think the momentum is going all our way."

Schlafly, who, ironically, went back to law school in the 'seventies and maintains a full schedule of traveling, writing, and speaking engagements, is even willing to sound the death knell on the future of the entire women's struggle for equal rights. "Obviously we're the wave of the future because we're the ones having the children," Schlafly says. "The birthrate is down among women who are opting for a career instead of a home. It's certainly curtains for their movement."

"Let's not kid ourselves," says Ann Lewis, a longtime liberal champion of women's rights and aide to Democratic Congresswoman Barbara Mikulski of Maryland. "The gains we have made are neither permanent nor self-perpetuating."

The current Congress, for example, will be debating a Constitutional amendment to ban abortion, perhaps the most emotionally searing issue for women.

"This human-life amendment is probably the scariest thing that's happened since I can't remember when," says Eleanor Smeal, the president of the National Organization for Women and the married mother of two children. "It's an amendment which would not only outlaw abortion, but could also outlaw the IUD, low-estrogen birth-control pills—the most common and safe form of the Pill—and the "morning-after" pill. This is a direct frontal attack on major forms of contraception. Most people would have said ten years ago this wouldn't be possible. Now we have a conservative Senate and President who are for some version of an abortion ban. Women do not know that their right to use the Pill is being voted on when the human-life amendment is being voted on. A lot of people think the issues we are dealing with are removed from them. But every day we deal with ordinary life-and-death issues for ordinary people."

The Pro-Family movement, aligned on the other side, is no less serious about the importance of banning abortion and making sure it's banned quickly. "Abortion is not behind us," says Connie Marshner, a leader of the Pro-Family movement. "It is a top item on many agendas. If Ronald Reagan doesn't keep his promise to support the Right to Life movement, the same thing will happen to him that happened to Jimmy Carter."

The other critical issue among those interested in women's rights is the Equal Rights Amendment. Privately, most traditional feminists will agree the ERA has a shaky future. "You won't get many women to say it, but it's true," says Anne Wexler, Democratic Party leader and former top aide to President Carter. "The level of misinformation about what the Equal Rights Amendment is is so high that we've never been able to combat it."

The ratification of the ERA remains, however, the top priority for all feminist groups, and they are continuing to fight for its passage. As opposed to what many women have been led to believe, the ERA proponents know its passage is more than a merely symbolic act. "If you had ERA," says Marilyn Heath of the Business and Professional Women's Clubs, "you could not roll back affirmative action programs which promote women and minorities, for example. You would have to do something about insurance rates which vary for men and women. The ERA is a standard by which courts can measure any law, regulation, legislation. Currently, legal rights for women are different in every state. ERA would mean that, within two years, Congress would have to bring statutes (like those dealing with community-property laws, for example), up to the level of equality, and states would do whatever they must to be sure the ERA is implemented. Without a deadline, there is no method of enforcement. The ERA is the absolute foundation of equality."

"Women don't know their right to use the Pill is at stake"

Still, the ERA has an image problem: it's viewed as a loser. "The ERA is dead," Carol Bellamy states. "So what do we do? As they say in the labor movement, don't agonize, organize. We need to form alliances between labor women, elderly women, with homemakers and management women. My view is that women who believe in equal rights have valid goals; our strategies will have to change."

They are beginning to change already. Today, forward-looking women leaders and a group of both Republican and Democratic members of the House and Senate want to put the whole divisive debate on the ERA and abortion behind them. The new strategy is to organize women around economic issues, to pass legislation that will help the largest number of women where they need it most: in their pocketbooks. The fact is there aren't that many safeguards for women in the realm of economic security.

"I cannot tell you how many recently divorced or widowed women come into my office hysterical, having found out what the laws really are for the first time," says Congresswoman Patricia Schroeder (Democrat, Colorado). The laws, for example, say that a woman widowed before age sixty, who has never worked, will not be able to touch her husband's Social Security; and she is usually not entitled to his pension. A military wife divorced after twenty or thirty years of marriage can't share in her husband's pension benefits though his promotions may have depended in part on her social performance.

"So many women have drifted through their whole lives thinking they don't have to worry—they're protected. They're not," says Schroeder. "Then they say they've never been a women's libber and they didn't understand what the Women's Movement was about. They thought it was women leaping barricades, screaming obscenities. The problem for the Women's Movement is to overcome its extremist image."

The results of last November's election have made the need for this abundantly clear. "We used to have this test for who our friends were," says Pat Reuss, Washington-based lobbyist with the Women's Equity Action League. "Pro-choice, pro-ERA, some form of national child care—you had to talk the 'party line'. Suddenly we're finding out there are very few of those true believers so we're having to broaden our base. We are suddenly having to talk to people who don't buy our program 100 percent. We'll find one area where we can work together." There is a new willingness to cooperate on the part of traditional feminists and some Republican legislators who have never been particularly in the same camp before. Three Republican Senators are introducing a complete women's economic-equity package that will cover everything from pension reform (lowering the vesting requirement to five years; arranging for employees to accumulate pension credit by transferring them from job to job) to a proposal to increase the tax credit for day care.

Senator Orrin Hatch, Republican of Utah, a staunch conservative who has led the fight against abortion and the ERA is, on the other hand, holding hearings on equal work for equal pay, and on equal pay for "work of comparable value." He wants to know why the current laws aren't working in women's favor, and what needs to be done to make them work. He is also strongly concerned about sexual harassment on the job and has discussed the problem with women's groups. He wants his hearings to establish a dialogue with women's groups and business on all these subjects. If a right-wing Senator like Hatch and feminist groups can work together, it will be a measure of how far both have come.

Interestingly, as the Women's Movement's leaders grope to broaden their appeal and improve their effectiveness, a striking new result of their influence can already be seen. In the last election, for the first time, women voted differently from their fathers or husbands. While men voted overwhelmingly for Ronald Reagan, women split their votes evenly between Reagan and Jimmy Carter. Exit polls show the differential may have been based on the women's understanding of how each candidate stood on peace issues and women's issues. "If politicians don't understand there is a major voting block out there willing to articulate votes on issues they feel strongly about, whether peace, ERA, or general hostility or insensitivity to women, they're a little crazy," says Carol Bellamy.

Now, as the 'eighties begin, women Republican leaders especially are counting on President Reagan to respond to the new constituencies. "It's really going to be up to the President to follow through on his commitment to equal rights," says Congresswoman Heckler. "And it's going to be up to the women in Congress to pressure him to do so. We must make our case, and early." It is also up to all of us. The fulfillment of equal rights for women is a commitment that has been made not only by the new administration, but by Congress and both political parties. Whether that commitment is fulfilled is the principal challenge to women in the 'eighties. ▽

CAPITAL FOOD

(Continued from page 305)

each person feel that he or she is her special guest—as she constantly moves around the room making sure that newcomers are welcomed and introduced to others, that the food and drinks constantly are being passed.

Nadine, a tall, energetic, vivacious young woman with huge brown eyes and a rich laugh, was asked to cater one of these get-togethers soon after she opened her chic little food shop, Pasta Inc., a little over a year ago, in a house in Georgetown. As she tells it: "I was terrified—I had never been inside Evangeline's house, but I had seen pictures of it and of course I knew her reputation for entertaining exquisitely. She was a real challenge to me—after all, she has seen the best of the best in the world—and a real inspiration." The food, quite clearly, had to live up to the beauty of that extraordinary house.

For that party, Nadine devised the unique kind of food presentation that continues to be her trademark. "I wanted to get away from using conventional silver platters and go back to the beauty of natural things—and so I experimented with wicker platters, baskets, using uncooked pasta as a base, setting the platters on top of fresh green moss, using more free-flowing Spanish moss and flowers as embellishments."

Lots of people combine flowers and food, but no one does it as effectively as Nadine; it looks deceptively easy—but it isn't. The result: a new look in entertaining, a new spirit that embodies a kind of elegance and style seldom seen before at Washington parties. Nadine's creations—as delicious as they are—become a form of decorative art as they are placed all around Mrs. Bruce's large downstairs drawing room—a spacious, beautifully proportioned room that is both formal and welcoming—a warm blend of soft colors, comfortable and well-loved furniture (much of it very fine antiques), paintings, silver-framed photographs of friends from the Bruces' ambassadorial days, a coal fire burning merrily in the brass grate, floor-to-ceiling windows that look out on a large emerald garden. This is a room that loves to be filled with people—but looks just as beautiful on its own.

This is no conventional brunch, with a number of hot and cold dishes gathered in one place. Guests come upon each dish (they are placed around the room), as though it were the treasure in a treasure hunt. In front of the floor-to-ceiling windows, a round table covered with an antique quilt offers quails' eggs that are hard-cooked, peeled, meant to be eaten with a lightly curried sauce, piled up in a "nest" of whole-wheat pasta (very twig-like) on a bed of moss, garnished with a tiny bunch of wood violets and a spray of dark-green ivy. In front of French doors leading out to the garden, giant shelled cooked shrimp—like coral jewels—sit on a bed of glistening seaweed—and the shrimp are the same color as the ruffles of the curtains made from "seaweed" chintz, from Colefax and Fowler in London, framing the doors.

"The food is so beautiful that sometimes people hesitate to be the first to take something, so I have it passed as the party progresses," Mrs. Bruce explained. As Nadine is always included at these parties, she is there to hear all the compliments from such dignitaries and Washington regulars as Vice President and Mrs. George Bush, the Joseph Krafts, the Henry Kissingers, Susan Mary Alsop, William Paley, Lord Weidenfeld, the Dillon Ripleys, several Senators, a handful of foreign ambassadors—and many of Mrs. Bruce's other friends.

Nadine is particularly well-prepared to cater to the sophisticated tastes of Washington's international community. The daughter of a Spanish mother and Russian father, born in Paris and schooled in New York, with summers spent abroad, and fluent in five languages, she feels that her familiarity with the way food is prepared and presented in some of the best restaurants and private houses in the world is a constant source of ideas. It was this familiarity with international good living that enabled Nadine to decide how to support herself and her two small sons, Howard, seven, and Christopher, four, after her divorce. "One brother-in-law suggested that with all of my languages I might work for a travel agency or an airline, but I didn't like that idea. My thought was: I know good food and I love to cook—why not give that a try?"

The result, after a first year where Nadine encountered all of the difficulties and made the mistakes that anyone inexperienced in running her own business is bound to make, is an enormously popular shop, staffed by Nadine and five helpers, a real service to the community, where business people come to pick up dinner on their way home or to throw together a last-minute party with ease—even the wine is available there. And of course, there is her thriving catering business.

Nadine's first really large catering job: creating the main course for four hundred at supper after the Washington opening of the London and Broadway hit *Amadeus.* She created "pasta Amadeus," a delicious cold salad that was something people could eat as soon as they arrived without having to wait to be served—a distinct advantage at that time of evening—a dish so pretty that it doubled as the centerpiece at each table. Now a popular item in the shop, the salad combines, in a deep bowl set on a moss-lined wicker basket, circles of tortellini stuffed with veal and mortadella, and surrounded by pieces of feta cheese with oregano and olive oil, Niçoise olives, cherry tomatoes, and basil.

More recently, Nadine catered a reception for four hundred people given for Senator Howard Baker by Otis Chandler of *The Los Angeles Times.* And the night of President Reagan's inauguration, her all-pasta dinner given at her Georgetown house in honor of her brother-in-law, André Goncalves Pereira, Portugal's foreign minister, made a big hit with such friends as the William Cafritzes, Oatsie Charles, Lorna de Wangen, Phil and Val Cook, and, of course, Evangeline Bruce. Some of the starring dishes: crabmeat-stuffed cannelloni, tortellini with nutmeg sauce, and tortellini with Sauce Alla Matriciana a delicious combination of pancetta, prosciutto, and tomatoes.

Often her catering business takes Nadine out of Washington to New York and London (she did the food for a party in both cities given by Beirut businessman Nassib Lahoud and, because he is a bachelor, acted as his hostess as well); she once did two parties in three days for two London friends—bringing many of the ingredients for the dinners with her on the plane.

When she's not jetting with her food, Nadine sends her very popular order-ahead baskets with jet travelers, who are treated to a delectable assortment of salads (either a cold pasta salad or one made with chicken and tarragon), vegetable or meat paté, Spanish ham, cake or pastry—even the wine, if it's a private plane.

The Pasta Inc. truck, with its logo "Make Love, Eat Pasta" and its red painted heart (translated, at parties, into small puff-pastry hearts topped with dabs of tomato sauce), is a familiar sight in Washington, delivering a luncheon of a huge Spanish tortilla, arugula salad, and a St. George cake (a chocolate divinity made by one of the helpers in Nadine's shop); dinner for two to save the day when one matron's cook quit (she herself hadn't set foot in her kitchen in twenty years); the ingredients for a Mongolian hot pot (a Chinese version of fondue)—all over town. And once a week, Nadine, sometimes with the truck, goes to New York to provision the shop with armloads of fresh flowers, more wicker baskets, condiments, cheeses, and meats that can be found only in the SoHo section of town.

"Washington needs Nadine," said one frequent customer who's become a friend. "She's given us a perspective that we never had before on the elegance of food." New York may soon be getting the same message—this is where Nadine next plans to expand her business. Good news!

—SANDI CUSHMAN

GENERATION GAP

(Continued from page 291)

mind, since I had already been covering political stories for his paper, he said he couldn't hire a woman for general news because she might have to go out alone at night on dangerous assignments.

So I suppose my student is right; most women my age and older do have a residue of anger from the days when we had to fight every step of the way for a share of the world outside the home. The feminist movement grew out of our own needs but—like everyone who works for social change—we wanted to open up opportunities we had been denied for those who would come after us.

A few years ago, the Michigan State University Alumni Association sent me a bulletin quoting the first woman student to be named a Rhodes Scholar. Of course she believed in equal opportunity, but she didn't identify with "extremists" in the Women's Movement. She was perfectly happy, she emphasized, to be considered a member of mankind.

I would never quarrel with anyone's joy at being a member of mankind, but this young woman would not have had the pleasure of being a Rhodes Scholar without the Women's Movement. When I was a student, Rhodes scholarships were open only to men. By now, this type of interview—with a shining young woman who believes that gender is no longer a barrier to achievement—has become a journalistic convention. Everyone would like to think that success depends entirely on personal effort; identifying with a "movement" raises the uneasy question of how much our achievement depends on others.

Another phenomenon that is becoming increasingly apparent is the anxiety of young

women about the array of choices they face in attempting to strike a balance between love and work. *The New York Times* recently ran a front-page story on the views of women who are among the most privileged members of their generation—those who plan to move on to graduate and professional schools from the best universities in the nation.

"I've had enough of the superwomen with their top-executive jobs and seven children," said a Barnard senior. "I see no way someone with a full-time job can take care of a kid." Another student who plans to go to law school says, "I don't have role models to look at . . . . A large number of successful women are unmarried. I'm not interested in being a bachelorette."

No way? No role models? Tell it to Dr. Rosalyn Yalow, who did some of the most important research leading to her eventual Nobel Prize in Medicine when she had two children in grade school—and did it in the 'forties and 'fifties, when the outside world provided no support for or understanding of ambitious women. Or—moving forward to my own generation and away from famous names—my friend Ailene, a top editor on a major newspaper, who had a baby last year. Or my high-school classmate Janet, who produced both her Ph.D. and her second child in June. My friends are not superwomen. They are tired, overworked, worried about their multiple responsibilities. Somehow, they cope.

It is understandable that many twenty-year-olds are intimidated by the exhausting effort required of women who are unwilling to sacrifice one part of their identity in order to affirm the other, who refuse to be forced into an either/or choice between domestic love and worldly ambition. Some of these young women have told me they are angry at my generation of feminists for making them feel "obligated" to work, without providing answers to the difficult question of how to combine a job and a family.

The notion that these answers could or should have been provided within the span of less than a generation is touching, and naïve, and irritating. The college women interviewed by the *Times* were unhappy at the fact that paid maternity leaves of up to seven years—with no loss of seniority—are not the rule in American business. One wonders how they would have reacted to the policies under which many companies used to fire pregnant women as soon as their "delicate condition" became apparent. But that was back in the Dark Ages of the 'sixties, before all of the old feminist fogeys got together and persuaded the old male fogeys in Congress to outlaw such blatant employment discrimination against pregnant women.

There is, of course, a great deal of work to be done to enable women of all ages to express their full humanity without denying their sexuality. (When was the last time you saw a front-page newspaper article about how college men feel about conflicts between careers and fatherhood?) It is time to stop romanticizing the good old days, when women didn't have any choices. They were really the bad old days. ▽

THE NEW SPIRIT

(Continued from page 287)

of his "bicycle piece.")

And so I left California to return to the stability of a great Ivy League institution. There, after I had thrown out of class everyone obviously on drugs, I was informed that "we know where you're at, but you don't know where we're at." I told the students I was going home "to do my own thing"; and I did, for the remainder of the shoddiest, sleaziest decade I can remember.

In recent years, newness, innovation, has become a fetish that makes art imitate industrial production by demanding technical breakthroughs. The demand for innovation has diminished art by reducing it to a form of technology instead of inspiration. (Certainly there is something to the criticism that says much of the new painting and sculpture is not really "new," not really novel. But was the early Caravaggio that much newer than the Cavaliere d'Arpino, the early Gorky that different from Cézanne, or the early Pollock so far from Thomas Hart Benton? You have to start somewhere.)

Today, it may well be that quality has little or nothing to do with innovation. Indeed it is far likelier that quality resides in the creation of the most complex and complete synthesis of all that has gone before, together with an additional element that is the personal contribution of the artist. Delacroix defined art as nature seen through a temperament. Quality today may well be tradition seen through a temperament.

To me, it seems that the spirit of the 'eighties, which is a spirit of renewal, reflection, reevaluation of the basic American values, begins with the spirit of respect. This is the attitude that throughout history students have had toward teachers, and children have had toward their parents. Respect disappears, however, when authority figures abdicate their position by wanting to remain adolescent, forever young, or when they capitulate in fear to the demands of terrorists.

Today, many are lamenting a reactionary spirit they perceive. But is it really reactionary to maintain that the art of the present ought to be able, in some respects at least, to stand up to the art of the past? To hold that skills must be learned through long years of apprenticeship and that wanting to be an artist doesn't make you one? Is it reactionary to hold that the only equality is that of equal opportunity, of equal access to the means of achievement, and that achievement, in and of itself, is one of the ends toward which our civilization has traditionally been oriented? Equality of opportunity means equal education and equal job access and pay. Until we have these things, it is futile to speak of equality and even more so to confuse equality with anti-elitism, which benefits no one.

In the past, the avant-garde, the spirit of rebellion, was the spirit of youth. Today, the avant-garde exists mainly in the academy, in the art schools and museums that have not yet caught up with the new spirit. The spirit of rebellion, of protest against the lowest things in us that surfaced during the last years, is elsewhere. The young themselves are revolting against the anti-cultural attitudes, the lack of discrimination and of excellence which has characterized a vanguard that mirrored political and moral baseness. Among the best of the young, the revolt now is against anarchy, intellectual slovenliness, lack of craft and skill and tastelessness. This spirit of self-discipline, integrity, and respect is the new spirit of the 'eighties; and we are seeing it, as usual, first in art. ▽

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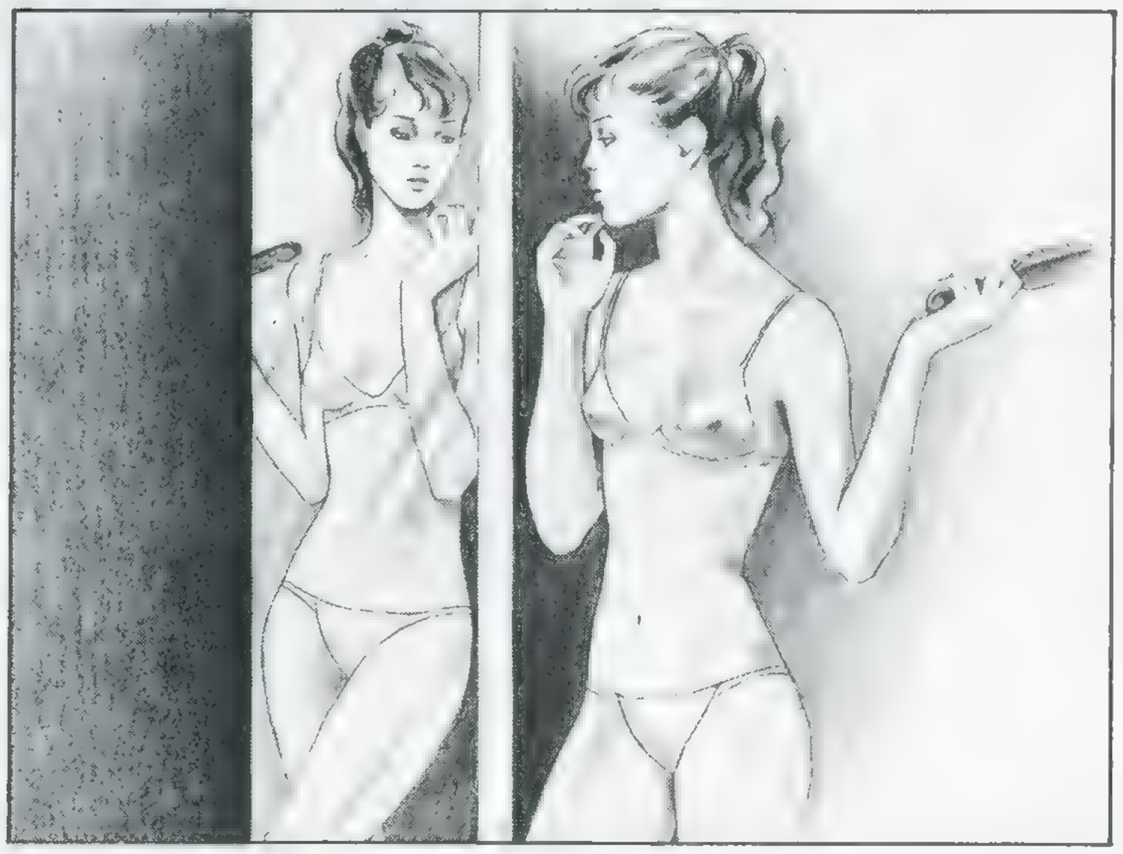

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TONI MORRISON

(Continued from page 289)

When Morrison is talking, her voice can get very soft, so soft it seems, and the room seems, in danger of floating away. But then she laughs, and her laugh is tremendous—makes you want to lean into her conversation, and relish it.

"If I write a sexual scene, and I write them a lot, I think they come off very, very sexy, because of what I don't say. There's a scene in *Sula* in which Sula is making love and she's thinking about loam and water and smoke, and she ends up talking about mud—and I know that mud is something we should all know something about. It's a little forbidden, because after all it's dirt. We associate it with our childhood, it's something that gets in between your toes. So instead of talking about sex, the metaphor is something quite different. What the reader brings—your sex—is sexier than mine. Because it's yours. So that's what I want, your sexuality."

ON LOVE

She once wrote, in *The Bluest Eye,* that "the love of a free man is never safe." The men in her books, wanderers like Son, in *Tar Baby,* and Ajax, in *Sula,* are free spirits—tall, golden-eyed, and dangerous.

Is love ever safe?

"We sometimes want safety in it, we love in order to be in a safe place. I think what I'm trying to say is that romantic love presupposes its own doom—'romantic' meaning not based on friendship, not on companionship.

"You used to be able to love a whole lot of things—you could love your parents, you could love your country, you could love your God, you could love your children, you could love a member of the same sex, your friend, you could love a member of the opposite sex. After World War I, somehow we were not permitted to love any of those other things anymore. If you loved your parents, and you were independent, you probably had an Oedipus complex. If you loved your God, you were unscientific, and probably uneducated. If you loved your country, you were conservative, and not cosmopolitan. If you loved your children, you were being too possessive. If you loved your woman friend, you were a homosexual. So there was nothing left but a member of the opposite sex. All of a sudden, the mate has to bear—*everything!* Nobody can! Nobody can live up to it!"

ON WOMEN AND FRIENDSHIP

Men, of course, have always been allowed their friendships with other men. Women have not been so lucky. When Morrison wrote *Sula,* she was responding, in part, to a literary tradition in which great, legendary friendships are attributed to men, but almost never to women.

"Friendships between women are not serious business in literature. Men have comraderie, they die for each other, throw themselves over each other's bodies—the shock of Caesar's death is a good example.

"I had written *Sula* to talk about something I had known—about friendship in the fullest sense as it existed for certain black women and other immigrant or pioneering types—women who, because of their race and sex, were dependent on each other sometimes literally for their very survival. It was a real bond, it wasn't

something that came entirely out of the civil-rights movement.

"In Sula, I wanted to portray such a friendship as a valid experience, an enhancing experience. I couldn't have written about it as a triumph over all odds. But that never has been my mode. I wanted to show the one thing that could break up such a friendship, and that was sexual betrayal.

"I get alarmed these days about the violence women still do to one another. I'm talking now about corporate violence, as women move up. It's still astounding to me how much they're willing to revert to what the propaganda says about us—an unwillingness to be generous to one another—so you almost have a self-fulfilling prophecy. Women have moved toward the violence of men without the nourishment men have from each other. Women seem to have it only on the organizational level."

ON TRADITION . . .

Morrison talks with high admiration about her mother's friends—women who, when they called each other "sister," really meant something by it. It is one such woman, in *Tar Baby,* who tells Jadine, the city-girl with the "right" upwardly mobile values, that she cannot be a real woman, because she does not know how to be a daughter. Morrison explains:

"A girl child must learn first how to be a daughter in order to be able to be good enough to be a child's woman, meaning a mother, or a man's woman, meaning a wife or lover, or even a woman that other women respect. When they say 'daughter,' they mean someone who will carry it on. Carry on the race, carry on the culture, carry on the tribe—carry it on! It has something to do with daughter/parent, but it's really the connection between the girl and her ancestors."

. . . AND IMAGINING THE PAST

It is that connection that Morrison has struggled to establish in her books. By telling stories that were never told—black stories not in history books—she makes the past real. By acknowledging the parents, she learns how to be a daughter. This has been an obligation (for she is a moral writer) and a gift.

"Part of what I wish to do, and try very very hard to do, is to imagine the past. I had to unlearn much in order to get to that place, because nothing was trustworthy, no social studies, no history. It was almost like trying to approach collective racial memory. Because it had to be more than lived. It had to be imagined, a little piece at a time, one book at a time. And now that it is, I can write all sorts of things.

"I have made a world, made a world. Made a past, and remembered it. And it will never go away now because what I learned to do was to make other people remember it also."

"As a writer I have to serve, in a very workmanlike sense, my constituency. Now the fact that my books may be of real and genuine interest to other people is inevitable—if you fully realize the local, then you are universal.

"People do say, 'I know you're writing black novels, but I was really interested.' It used to offend me very deeply. I said, 'Well, I read a little Dickens, I thought it was wonderful.' " One fellow told her how difficult it was to understand black culture in her books—it was so removed from his experience. "I said to him, 'Boy, you must have had a hell of a time with *Beowulf!*' "

Morrison has no *(Continued on page 332)*

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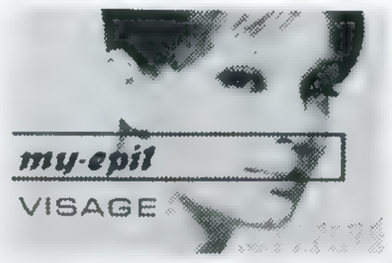

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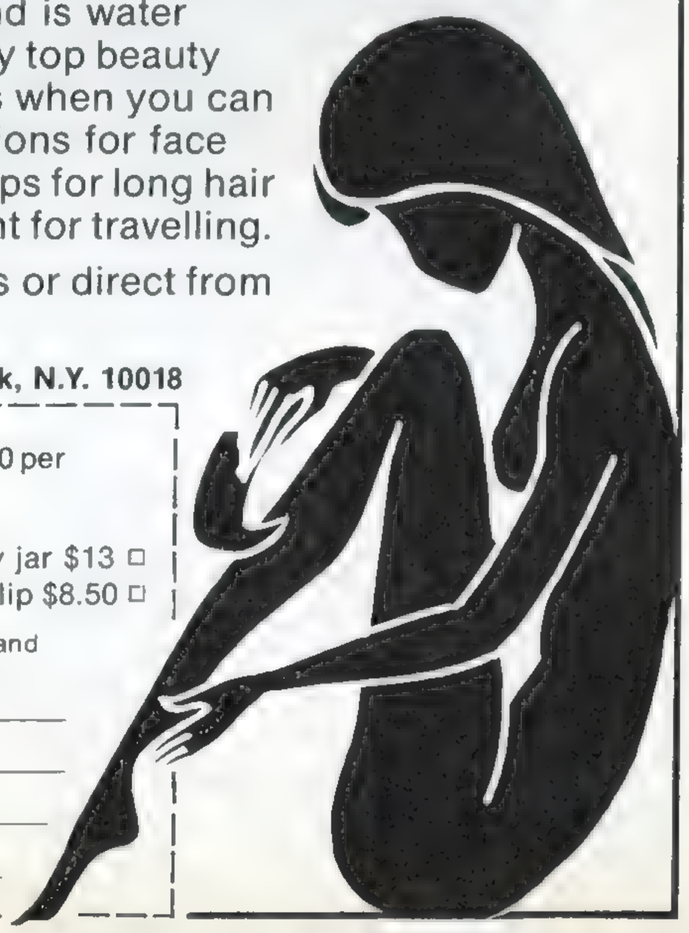


TONI MORRISON

(Continued from page 331)

patience with people who plead ignorance; but then, she does not pride herself on being a patient woman. "I find myself being more and more difficult," she says. "It's something I really relish."

ON IGNORANCE

"A terrible thing has happened in this country, a really terrible thing, which is that history never was told! It was never told! Someone says, 'I never knew black people couldn't vote in Mississippi.' And I remember James Baldwin saying, 'That's because your innocence is your problem. That's precisely your problem.'

"If you change the word from innocence to what it really means, it's ignorance. Willed ignorance! It would not be possible for me to live near Native Americans and not wonder what their lives must be like. It occurred to me to wonder about you—about what those white people really were like—because I'm curious. 'You didn't know that Native Americans weren't citizens until 1912? How come you didn't know that?' "

Anger, outrage—Morrison is taunting now. She goes into registers that are way beyond her silky, smoky voice. She spits her words out, fiercely. Or she whispers them—but that is even more treacherous. It is like the ice on her river; she has a soft fury too.

"It's not about a guilt trip. Guilt is what you feel when you can't feel the real thing—such as hatred, shame, love, all that. When you can't feel that, then you feel guilt. But people must know the past. Just know it. Know it!"

The trouble with Americans, she says, is that they are too charmed by the idea of their own innocence. That has made them perpetually childish. "In other countries—they say 'old world'—they talk about the mistakes they made. They may color them, make them historical exploits. . . . But the only way we will ever stop that business about innocence in this country is when we really confront the past."

Morrison has done it. She had to. That is how she grew up. It is a change that makes her melancholy, and very, very quiet.

"Yes, I am a grown-up now. I always wanted to be a grown-up. And I am. . . .

"But it seems to me that what most art and economics and culture in this country are about . . . is not being an adult. And I think children are aware of it, and that there's no one to go to, because adults are living out their childhood. And the children are deprived of that—of childhood, and of an adult.

"I know so many people who do interesting things, but are not interesting people. Simply because they are not willing to be grown-up. There are other people who do nothing but sit at the water and fish all day, who are fantastically interesting people. They're the people in my books. It seems to me the world used to be peopled with such people."

ON NATURE, RITUAL, AND MAGIC

In Morrison's world, there are characters like Jadine, who do "interesting" things; and those like Sula, who are simply interesting. Nature responds to them. When Sula returns to her home town, she is heralded by "a plague of robins." Avocados open their skins to Son so he can eat their fruit. Nature is a presence in Morrison's books. In its role as witness to human goings-on, it serves the function of a Greek chorus—a formidable literary ancestor.

"If there is any impact that a culture made on me, it's the drama, the Greek tragedy. You know that business of the chorus' participation in the activity, their comment upon it? That to me is very black—it's like what happens in black churches, where the function of the minister is to make something happen to you. It has a ritual effect, a purging, a cleansing. It's part of what jazz is, this back-and-forth conversation between the audience and the musician—you're expected to respond, and you're involved. Angela Davis says that when she first went to, I think it was Ghana, that she was doing a speech and when she said something the women agreed with or thought was wonderful, they all stood up and danced!

"There are many ways to know things, and the world is peopled for me in a very special way. And it is childlike, but I have the perceptions of an adult when I look at it. I am full of wonder. I really am. When I look out the window and see the river, it's more than a river to me. There really are sounds. I understand exactly what Ulysses thought he heard: sometimes you really hear singing. And it's nothing but the wind—but it sounds like singing. That for me is as alive as the other reason, the real reason." ▽

BEAUTY POWER

NEW AMERICAN BODY

(Continued from page 251)

You can, as she did, literally build a new body. Working with weights, you can spot-tone, reproportion, build muscle, build strength. (Muscle weighs more than fat, so it is possible to gain pounds while losing inches; but technique and their natural hormones will prevent women from developing overly bulky muscles.) You can also—like many women who jog or run or exercise regularly—build new energy. (See "How To Exercise for Stamina & Strength," page 253.) What you may not recognize yet are the side effects. . . .

A high-powered executive came back from a week of growing fit and strong at a health spa to be called down by her boss about a project for which she was responsible. She told me: "Instead of feeling crushed or shouting back, I said 'Perhaps you're right; we'll give you what you want.' I knew I'd done a good job, but I also knew I couldn't change the situation, and I was strong enough to react not out of weakness or fear but coolly and appropriately." Her new control over her body—she had firmed up, lost extra pounds—gave her new confidence, a new sense of proportion of mind as well as body.

Other fitness side effects include keeping unwanted weight down, bodies firm and looking younger longer: *Strength and fitness improve appearance,* say the fitness experts. And appearance is certainly not the least of it. What woman doesn't want to look—as well as feel—her best? To enjoy the edge an attractive vitality gives in work, in relationships? We are women, after all, and our femininity is very important to us if—and this is the contemporary "if"—it is on our terms. We have, happily, gone beyond the blindered, if understandable, stage of being suspicious of any real effort at being attractive and are savoring, now, the completely compatible urges to be both stronger and more "feminine."

Appearance. Attraction. Sexuality. My weight-lifter friend told me, "This new physical equality is good for men and women. A healthy, strong person is likely to have a healthy, strong relationship. And as you get in touch with your body through exercise, you increase your physical, and therefore sexual, awareness."

It makes sense, doesn't it? We're not talking about "runner's high" or pressing 120 pounds. We're talking about *attainable* fitness. Listen to my friend again: "The thing about being fit and strong is that until you do it, you'll never know what we're talking about. Once you do it, you'll never go back." ▽

FIT AT ANY AGE

(Continued from page 251)

you're going to find it increasingly difficult to maintain your weight. (Studies indicate that because we are less physically active as we get older, most Americans tend to gain a pound a year after age twenty-five even though we continue to eat the same as before.) Exercise can help you to keep your optimum weight—a factor which not only affects your appearance but, even more crucial, your blood pressure. Weight becomes critical if you are one of the large number of people (30 percent of all Americans over sixty) who have hypertension. Increased physical activity will help by keeping your weight down; it also works to actually lower your blood pressure.

Another condition that can be dramatically improved by exercise is diabetes, a disease that affects close to 20 percent of the American population over sixty. Exercise can stimulate your body to produce more insulin, which reduces external requirements.

When you exercise, your cardiopulmonary system becomes more efficient. This, in turn, offers a whole list of vital benefits. If you have angina, chest pains may diminish in intensity. More physical activity also increases the flow of blood to the heart and other muscles, putting more blood vessels to work.

Women who exercise have been found to have less frequent attacks of coronary-artery disease, less intense heart attacks if they occur, and better collateral circulation, which helps maintain the health of the heart muscle. For those who are inactive, the risk of death from cardiovascular disease is two to three times greater than for those who exercise.

When you are physically fit, the number of red blood cells increases, so that there are more of them to carry the oxygen on which your system runs. You have fewer triglycerides, which experts think are related to clogged blood vessels. Thrombosis, the stopped-up veins that can cause swelling limbs in older people, is decreased by changes in your blood chemistry brought on by physical activity. Other benefits are: decreased blood cholesterol and increased high-density lipoproteins, which are also associated with reduced incidence of coronary-artery disease.

Exercise will improve your lungs as well, helping them exchange the waste-product carbon dioxide for the fuel oxygen more efficiently. If you have asthma or emphysema, an appropriate exercise program can help you to breathe more deeply and evenly.

As for backache, fitness experts have concluded that probably 95 percent of back problems are due to muscular imbalance and/or poor posture. Here, again, exercise can help to relieve the condition. When you're older and have back problems, too often your aches

are assumed to be inevitable, something you can do nothing about. Experts believe, though, that what bothers the backs of so many older people is not the result of the aging process but of a lack of exercise, too much sitting.

Women with other musculoskeletal aches, like tendinitis, have been advised to undergo surgery or a series of cortisone injections, for example, as treatment and have been cautioned against any physically demanding activity at all. Yet large numbers of people suffering from tendinitis of the elbow (that is, tennis elbow, which could also be called golf elbow or even knitter's elbow, since there are many activities that can bring it on) have overcome the problem through exercise. When you use muscles to a degree for which they have not been conditioned, your joints can end up suffering. Strengthen the muscle and you can help cure the tendinitis. Experts have found that, in general, most joint or muscle problems benefit from exercise—even arthritis.

Arthritis occurs in two basic forms. One, osteoarthritis, is characterized by excess bone deposits and limits motion, making you feel stiff. Stretching and strengthening exercises can help take pressure off afflicted joints. The other kind is rheumatoid arthritis, which results in progressive stiffness and disintegration of a joint. Stretching and strengthening exercises can help alleviate some of the joint problems of rheumatoid arthritis because, as bones deteriorate, muscles tend to weaken, too.

What is particularly encouraging is the rapidity of improvement you can see in your musculoskeletal system when you begin to exercise—*whatever your age.* It's not unusual for women over forty-five—and even into their eighties—who have been exercising properly to have levels of fitness close to those of women in their twenties and thirties. If you're over forty-five and start out on a good exercise program, you will be able to move out of the high-risk category of cardiovascular fitness and into the low-risk one—your past years of being sedentary need not cause permanent harm.

Among the benefits you can probably look forward to when you're fit is a decrease in insomnia. Several older women have experienced their first uninterrupted deep night's sleep in years after a vigorous session of stamina training. Research also indicates that headaches have disappeared or become less severe, that stomach complaints have eased. Also, women (and men) who are active seem to have better color and firmness to their skin.

Before starting on your exercise program, assess your own present physical condition. Next, see your doctor. If you're over forty-five and have not exercised for years, or if you have any history of cardiac disease, you should probably have an exercise stress test. If you've been active in the past and are at present in a good state of health, you may not need to undergo this testing. Marc Weksler, M.D., head of the division of geriatrics and gerontology at the Cornell Medical College in New York, agrees. He believes that, for many reasons, the best stress test of all is simply the slow progression of exercise itself. If you're feeling well, your family doctor finds you healthy, and you're motivated toward becoming fit—it's never too late! ▽

WOMEN & WEIGHTS

(Continued from page 253)

exercise (such as running, swimming, dancing, cycling) in that you add more resistance as your muscles get stronger. The tools: free weights—dumbbells, barbells, (even books or sand-filled cans); or weights attached to pulley cords, stretch cords, mini-gyms, or machines like Universal and Nautilus.

"Lifting free weights has its own advantage," says Susan Winter, an instructor at the Women's Mid-City Body Building Gym, NYC's first all-women body-building gym. "They make you more aware of your muscles, give you a sense of your body's working as a whole—because you control variation, alignment, and distance." Although free weights offer more exercising variety, they also put you at greater risk of injury—especially if you're just starting to weight train. Machines also have the advantage of supporting your back.

"Women still fear muscle definition," says Tracey McCullough, an instructor at NYC's Sports Training Institute. "What women should realize is that they can *control* the way their muscles develop. Muscle strength can be achieved without building 'bulk'—with proper instruction, what you get from resistance training is shapely, toned, attractive muscles."

What is apparent is that weight training is an enormously adaptable process—it can be used by any woman to improve poor muscle tone and to strengthen muscles—a valuable resource both to female athletes (you can gear exercises toward the muscles needed in your specific event) and to the average woman who wants to improve her strength or her body shape. For example, you can improve breast contours by lifting and firming pectoral muscles in the chest.

Once you have gotten stronger on the machines, free weights can be integrated into your program. Your trainer can supplement gym workouts with exercises you can do at home, using light dumbbells, for instance. One advantage of dumbbells—you can work out with just one to strengthen a weaker side.

Women looking for a good training program should check out Gold's Gym and World Gym on the West Coast, the Sports Training Institute in the East. Women's Mid-City Body Building Gym, NYC, is a new facility for more advanced body builders. Local YWCAs, physical-education departments of schools and universities are also good sources. The two essentials: a doctor's approval and finding a qualified, experienced trainer. ▽

EXERCISE FOR STAMINA

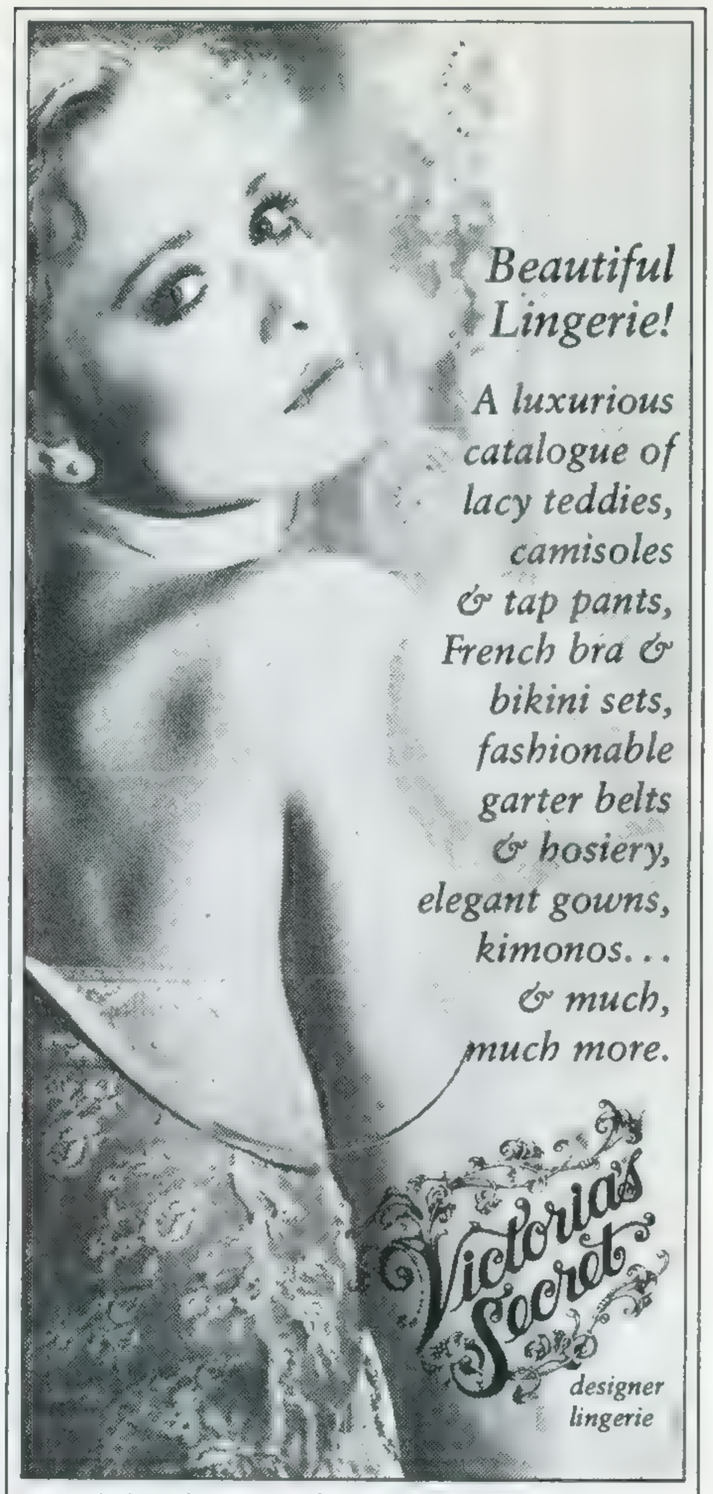
(Continued from page 253)

that is the puise rate to work up to), you need to reset the bicycle to a higher resistance or pump faster—more likely both. (Bicycles with ergometers, or measuring gauges, are more precise but more costly.)

How to build strength

To make muscles stronger, you must push them to the limits of their ability. Jogging uses only about one-fifth of a muscle's capacity with each step (on level ground) and therefore adds little to strength. Lifting a weight, if it's done properly, will help muscles to grow and strengthen.

Calisthenics (push-ups, chinning, etc.) tone the body because they cause muscles to stay slightly contracted and thus to feel firm. But they have limitations as a means of strengthening. As a rule, when doing calisthenics, you can work against your own body weight only by pushing (or pulling it) away from the ground. Yet body weight can be too much—or too little—for your strength at the time. For that reason, people *(Continued on page 334)*



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BEAUTY POWER

EXERCISE FOR STAMINA

(Continued from page 333)

who want to get stronger lift weights. In general, weights are most useful for arms and legs. Stomach muscles are the one area best exercised without equipment by doing sit-ups.

Weights can be lifted directly, in the form of barbells, or they can be pulled with a rope and pulley, which is the way machines work. Weight lifting, with or without a rope and pulley, involves some problems as a means of strengthening muscles. A muscle is usually "strongest" about midway through its contraction (partly because muscle fibers are most powerful with the muscle in mid-position, but mainly because the bending of the joint gives the muscle its best leverage). This means you're not really getting maximum benefit from your exercise, because you can never move as much weight as you're capable of when you start with the joint fully opened.

It *is* possible to get stronger by lifting weights, but when you start, you must avoid yanking a weight at the beginning of each pull or you risk injury. You must also remember to do stretching exercises.

Variable resistance machines offset these limitations of weight lifting. A simple device sets the amount of weight you lift (how much depends on your strength). Different machines exercise different muscle groups. The whole routine takes an hour.

Strength training of any type has many benefits. By firming and strengthening muscles, it improves appearance. Stronger bodies are less likely to be injured; not only muscles but bones become tougher. Women, who are particularly susceptible to thinning of their bones in later life (osteoporosis), may reap special returns from keeping themselves strong in their middle years. And athletic activities are better performed if muscles are stronger.

But there are a couple of things that weight training does *not* accomplish. The cardiovascular system is not improved. Nor does weight training lead to weight loss. The proportion of fat and lean tissue may change in favor of muscle, but reducing is more likely to occur from endurance exercise. ▽

EAT FOR STAMINA

(Continued from page 257)

Protein (not a major source of energy when carbohydrates and fat are adequate) is important for growth and for tissue repair, but it carries no magic properties for expanding adult muscles. When you take in protein—special protein powders, steak—beyond your body's needs, that extra protein is stored as fat. A high-protein diet, in itself, is often high in fat.

You *can* eat for weakness. Living on a diet of less than one thousand calories a day or on a diet that's low in carbohydrates can deprive your body of fuel for strenuous activity. Overeating, too, is a proven foil to optimal energy, excess weight a common cause of fatigue. "For many Americans, 'increased energy' could come from consuming less food," says José Luis Barbosa-Saldivar, M.D., an endocrinologist and internist with New York's St. Luke's Roosevelt Hospital Center and the College of Physicians and Surgeons and Institute of Human Nutrition at Columbia University. "If a person consumes more calories than she needs, chances are she is going to have less vitality than if she gets the right amount." ▽

WATER & SALT

(Continued from page 257)

strikingly limits energy and endurance," says Dr. Smith. Before starting to exercise in warm weather, you should drink a glass or two of water. Then take "water breaks" every thirty minutes. This practice might even improve your tennis game, since a loss of only 2 percent of your weight in water impairs your performance (2 percent for a woman weighing 125 pounds is two and one-half pounds—five cups of water). Surprisingly, if you do lose more than 2 percent of your body weight as water, it can take two to three days for you to replace fluids. In this situation, Dr. Smith says, thirst is not the best indicator of water need: "In the short run, using thirst as your guide, you would replace only one-half to two-thirds of your water loss."

Dr. Smith is also concerned about the woman who flies to a warm-weather golfing or tennis vacation in the winter or early spring. Air travel is dehydrating because the air in the plane is very dry and circulating rapidly. The caffeine- and alcohol-containing beverages you may drink act as diuretics and accelerate water loss. You should drink plenty of water. The same is true once you've arrived: if you are not acclimatized to the warmth or to the exercise, your need for fluid increases. You should also pay attention to fluid intake when you go skiing. Exercise at high altitudes leads to an even greater water loss than at sea level.

A quick guide to how successful you are in maintaining a healthful water balance is to weigh yourself before and after working out.

Judith S. Stern, Sc. D., *is an associate professor of nutrition, University of California at Davis. Her report evolved from the "Nutrition and Competitive Athletics" conference sponsored by the American Heart Association and held recently in Berkeley, California.*

SUN & SKIN

(Continued from page 259)

a hat, a sunscreen, and dark sunglasses. Wear protective clothing when you can."

The key to protection: choosing the right sunscreen, using it properly. "It must be emphasized," cautions Dr. Tipton, "that all sun-protection products do is to *lengthen* the time required for the sun to burn you." SPF 15, for example, means that fifteen hours of sunlight will do as much damage *with* the preparation as one hour *without* it.

"Consider SPF numbers a rough guide. They're laboratory numbers," says Dr. Auerbach, "and don't take into consideration practical-use conditions—such as perspiring or diving into water. The protective film is always being broken. . .by the natural-oil film moving across the skin, by anything that touches you. Under practical-use conditions nothing protects you—*unless* you apply it every hour or two. And if you perspire a lot, every hour is minimum. There are screens that claim to be waterproof, but they don't stick to everyone's skin. You must reapply." While you're slathering, don't forget lips—lipstick is an excellent protectant; so are sun sticks.

The two best sunscreens are: para-aminobenzoic acid (PABA) and benzophenone. Benzophenone screens out ultraviolet B (the major source of skin damage) and ultraviolet A (which doctors have now found acts as a UVB enhancer and also darkens the melanin pigment already present in skin). PABA *only* protects you from UVB. Which means if you freckle, PABA won't prevent that—because the freckle-causing culprit, UVA, can penetrate skin. Ditto, for pregnancy spots. (UVA/UVB are also produced by sunlamps—UVA sunlamps, those that promise "tan without burn," have some UVB. So whether it's natural or artificial, "sunning" is bad.)

Dr. Tipton believes that the best way to minimize *both* tanning and burning rays is to use a sunscreen that both absorbs *and* scatters rays. An opaque block such as titanium dioxide (which looks like a makeup) does this, best used with PABA for greatest protection. Adds Dr. Auerbach, "No matter what kind of protection you use, some sun is going to get through, so using anything other than SPF 15 is not smart."

Sunlight accounts for some herpes outbreaks, benign growths such as seborrheic keratoses, premalignant tumors, and two out of three types of skin cancer (basal- and squamous-cell); and now there is evidence that it also contributes to the third, malignant melanoma.

"Most skin malignancies are curable," says Dr. Auerbach. "The important factor is to catch skin cancer early. Look for: a small pearly nodule or a small pearly patch—the first sign of basal-cell carcinoma. The first sign of melanoma is usually a loss of skin marking on the surface, a notch on a mole, a slight enlargement, or a change in color, toward blue."

Says Dr. Auerbach: "I always caution my patients, 'lying on the beach is to skin what smoking is to the lungs.' " ▽

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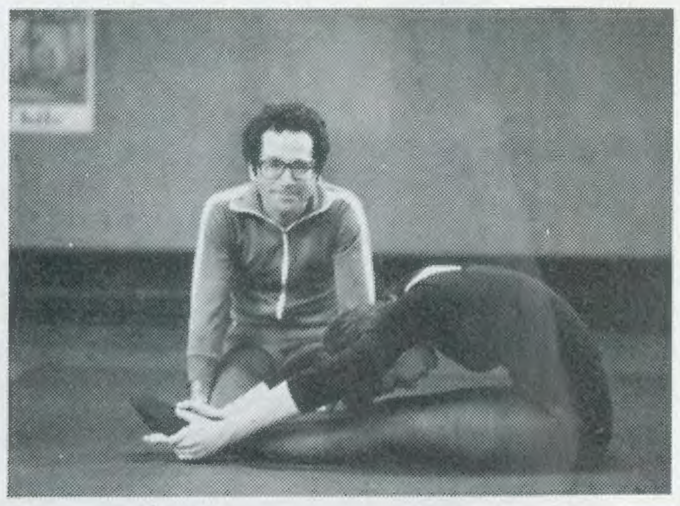

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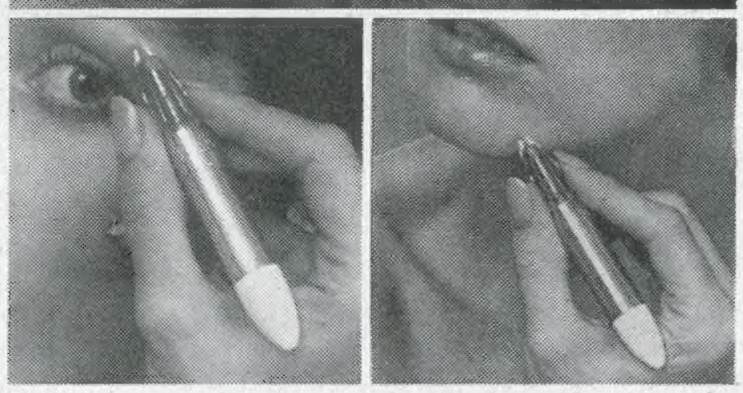

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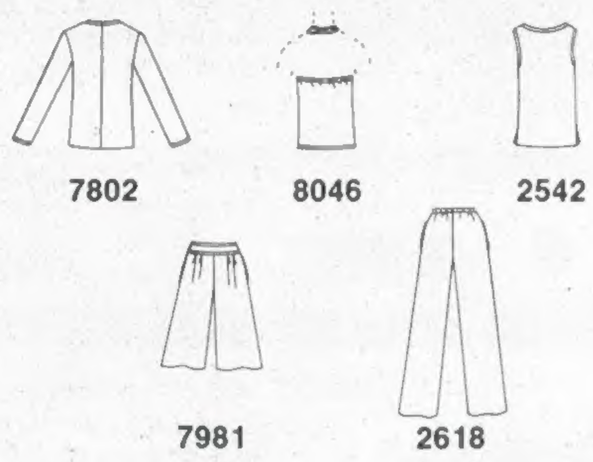
FASHION INFORMATION

Page 90: Cover details: Cymbal-shaped silicone earrings with gold sparkles and rhinestones, by Carol Motty Silicone. Henri Bendel; Saks-Jandel; Body Sculpture at Harcus Krakow Gallery, Boston. Bobby Breslau gold sheepskin leather scarf. To order from Bobby Breslau, NYC. **Pages 242-243:** Bangles about $45 each. Necklaces about $80 each. Bergdorf Goodman; Sakowitz; Morgan's, Austin. **Page 244:** Earrings and necklace, Tess Sholom for Tess Designs. Bette Bass, Woodmere NY; I. Magnin. Bracelets, Tess Sholom for Tess Designs. I. Magnin. **Page 245:** Dennis Higgins earrings. Ruth Shaw, Baltimore MD; Ultimo, Chicago. Christian Dior Legwear at fine stores. Xavier Danaud sandals. Giorgio, Beverly Hills. **Page 246:** Polyester fabric by Tramtex. Earrings, Robert Lee Morris available at Artwear, NYC. Bracelet, Reema available at Artwear, NYC. Fendi shoes. Delman at Bergdorf Goodman. **Page 247:** Earrings by James Birch. Detail, NYC. **Page 249:** Perry Ellis cotton jacket, about $180. Available May at Bloomingdale's; I. Magnin. Earrings, Ophelie, NYC. **Pages 260-261:** Dennis Higgins necklace. Kim Alexis wears softly-colored Fuchsia Tint Lipstick/Lipliner pencil; Ginger Plum Frost creamy powder blush; and new Shimmertints for the eyes . . . deep, dramatic Rare Brilliants color trio—Chrome on the eye, Royal Blue rimming the eye, Pink/Blue under the brow—with the option of a grey kohl base to wear with all of the above color. All, Ultima II. **Page 262:** Gideon Oberson polyamide/elasthane maillot. Saks Fifth Avenue, NYC; Neiman-Marcus. Earrings and bracelet by Dennis Higgins. **Page 263:** Roxanne, at Bloomingdale's. Peter M. Design ear clips at Kruger Gallery, NYC; Eaton's, Quebec. **Page 264:** OMO Norma Kamali, NYC; Emphatics, Pittsburgh PA; Jezebel, Savannah GA; Complice, Ft. Lauderdale FL; Max, Denver; Hardware, Los Angeles CA. Bracelet, Peter M. Design. Bloomingdale's Cul-de-Sac; Matthews, Beverly Hills CA. **Page 265:** Gottex maillot, Saks Fifth Avenue; Neiman-Marcus; I. Magnin. Earrings, Robert Lee Morris available at Artwear, NYC. **Page 266:** Gabar bathing suit. Bonwit Teller; John Baldwin; Sakowitz; I. Magnin. Necklace, Dennis Higgins. **Page 267:** Gottex bathing suit. Lord & Taylor; Lou Lattimore; Frost Bros.; Bullock's; I. Magnin; Liberty House of Hawaii. Earrings, Gianni Versace. **Page 268:** Earrings, Patricia von Musulin. Kruger Gallery, NYC. **Page 269:** Earrings, Carol Motty Silicone. Bergdorf Goodman; Holly's Harp, Los Angeles. **Page 270:** Fabrice bracelet. **Page 271:** Dennis Higgins earrings. Ted Muehling belt available at Artwear, NYC. Rings, Poiray Joailier, Paris. **Page 272:** Belt, Cara Croninger. Available at Artwear, NYC; The Front Room, New Orleans. **Page 273:** Rings, Poiray Joailier, Paris. **Pages 274-275:** Rings, Poiray Joailier, Paris. **Pages 276-277:** Tank available at The Basic Image, Pittsburgh PA; Courtyard Cottage, Indianapolis; Nordstrom. Earrings, Cara Croninger available at Artwear, NYC. Panty stockings, Trimfit. Shoes, Joan & David. Ann Taylor, NYC and Beverly Hills. **Page 278:** Cotton solid fleece jacket. Patricia von Musulin bracelet. Gindi, NYC; Body Sculpture at Harcus Krakow Gallery, Boston. **Page 279:** Cotton solid fleece jumpsuit. Esther Gallant bracelet. To order at Henri Bendel. **Page 280:** Pants and robe of nylon/ polyester/cotton. Earrings by Patricia von Musulin. Gindi, NYC; Body Sculpture at Harcus Krakow Gallery, Boston. Bracelet, Robert Lee Morris available at Artwear, NYC. **Page 281:** Victor Carranza earrings. Patricia von Musulin cuff, see stores for earrings above. Beene Bag sandals. **Page 292:** All accessories by Yves Saint Laurent. **Page 293:** Leather by Samoun. Racine silk jersey. All accessories by Yves Saint Laurent. **Page 294:** Leather by Samoun. Silk net by Baboin. Embroidery of bugle beads by Lanel. Earrings, Poiray Joailier, Paris. All other jewelry by Yves Saint Laurent. **Page 295:** All jewelry by Yves Saint Laurent. **Page 296:** Blouse fabric, Chantilly lace by Hurel. Jacket fabric, linen by Moreau. Skirt fabric, grain de poudre by Dormeuil. All accessories by Yves Saint Laurent. **Page 297:** Top embroidered by Chaste. Overskirt fabric, Chantilly lace by Marescot. Earrings, Poiray Joailier, Paris. **Pages 298-299: 1.** Jacket fabric, silk marocain crêpe by Beauclere. Blouse fabric, silk satin by Hurel. Shorts fabric, silk crêpe by Abraham. . . . **2.** Silk georgette by Schöntess. Embroidery by Mila Schön. Earrings. Fabrice. Ring by Poiray Joailier, Paris. Silk tasseled belt by Mila Schön. Maud Frizon shoes. . . . **3.** Jacket and pant fabric, rayon fibranne by Polidori. Blouse fabric, silk satin (Setarium) trimmed with lace by Hurel. Jewelry by Poiray Joailier, Paris. . . . **4.** Jacket front and bustier fabric, silk jacquard brocade by Mathieu. Earrings La Porte Bleue, Paris. . . . **5.** Blouson fabric, wool by Besson. Tank top fabric, silk crêpe by Rive Gauche. Pant fabric, wool gabardine by Gandini. All accessories by Yves Saint Laurent. **Page 300:** Damask brocaded silk pants by Mathieu. All jewelry by Emanuel Ungaro. **Page 301:** Silk chiffon, silk organza, and silk lace all by Setarium. Poiray Joailier, Paris. **Page 312:** Calvin Klein rayon/ silk jersey top and Bengal pant also at Gidding-Jenny. Earrings, Raven by Karen Sebiri. Henri Bendel; Ultimo, Chicago; Wilkes Bashford, San Francisco. Bracelets, Harry L. Neufeld. Montrachet, Margate NJ; Jovanna Ltd., Chicago. **Page 313:** Scarf tied as head band, Echo Scarfs. Earrings, Ken Begun. Henri Bendel; I. Magnin. Bracelets, Bonwillum Designs. **Page 314:** Halston also at Montaldo's; Margaret Rice, Grosse Pointe MI. Cuff by Jane Scileppi. Bloomingdale's. **Page 315:** Calvin Klein also at Julius Lewis, Memphis; Miss Jackson's. Earrings, F. B. Durland. Bergdorf Goodman. Morris Moskowitz belt. Bergdorf Goodman; The Accessory Shop, Alexandria VA. **Page 316:** Earrings, Ellen Designs for Robert Originals. Robinson's, California. Bracelet, Jane Scileppi. Broome's, NYC. **Page 317.** Earrings, Eagle & Fox. Bloomingdale's Cul-de-Sac. Belt by Omega. Bracelet, Harry L. Neufeld. Tambaran Gallery, NYC; Nan Duskin. Burlington Hosiery. Shoes, Andrea Pfister. Lord & Taylor; Lina Lee, Beverly Hills. **Page 318:** *Left:* Bracelet, Bonwillum Designs. Lord & Taylor; Goldwater's, Las Vegas. Belt, Robert Lee Morris available at Artwear, NYC. Hanes ultra-sheer panty stockings. Altman's. Shoes, Amalfi. *Inset:* Bracelet, F. B. Durland. Bergdorf Goodman. Belt, Morris Moskowitz. **Page 319:** Earrings, Eagle & Fox. Bloomingdale's; Neiman-Marcus. Belt, Ellen Ruth Levy. Gindi, NYC; Ultimo, Chicago. Hanes ultra-sheer panty stockings. Altman's. Shoes, Andrea Pfister. Lord & Taylor. **Page 320:** Jilbari Designs at Bloomingdale's; Pegasus, Philadelphia. **Page 321:** Ken Begun at Saks Fifth Avenue. **Page 322:** Earrings, Sheila Teague. Detail, NYC. Morris Moskowitz belt. Christian Dior Legwear. Shoes, Martini Osvaldo. Montaldo's; Joseph Magnin. **Page 323:** Matte jersey, see information page 324. Belt, Lisa Nishi. Bracelet by Mark Spirito. Jungle Red Studio, NYC. Christian Dior Legwear. Shoes by Xavier Danaud. Neiman-Marcus; Giorgio, Beverly Hills. **Page 324:** Matte jersey, to order at Jasco Fabrics, 450 Seventh Ave., NYC 10001. Earrings, Sheila Teague. Detail, NYC. Bracelet, M&J Savitt. Bloomingdale's Cul-de-Sac. Christian Dior Legwear. Shoes by Martini Osvaldo. Montaldo's; Joseph Magnin. **Page 325:** Earrings, Susan Tamulevich. Bracelet, Andrew Hatfield.

VOGUE PATTERNS

Back views, yardages, details of pp. 322-325



Halter, Very Easy Vogue 8046. Sizes 6-14. Size 10: 1 yd. of 63″ fabric. $4. Canada, $4.90. **Pant,** Very Easy Vogue 2618. Sizes 8-16. Size 10: 2-3/4 yds. of fabric, 50″ or wider. $6. Canada, $7.30. **Sewing tips:** For chopped pants, hem to above the ankle bone. For banded pants, shorten 3″ and sew three rows of 3/8″ elastic cased at the cuff, to fit snugly at the ankle. **Tank,** Vogue Christian Aujard International Designer Pattern 2542. Sizes 8-16. Size 10: 1-5/8 yds. of 50″ fabric. $6. Canada, $7.30. **Sewing tips:** Cut away scoop neck 1-1/2″ front and back, graded to 1/2″ at shoulders. Eliminate facings and topstitch in a double row around neck and armholes. **Cardigan,** Very Easy Vogue 7802, View A. Sizes 6-14. Size 10: 1-7/8 yds. of 50″ fabric. $4.50. Canada, $5.50. **Sewing tips:** Shorten jacket 3″ at hem. Grade the front from neck edge to button hole, eliminating flapped portion of lapel (the new neckline will be V'd to follow the cut of the halter, 8046). Face front opening. Cut pockets down 1″ and attach with pocket bottom resting on the hemline. Topstitch entire cardigan with double rows. **Culotte,** Vogue Pattern 7981. Sizes 6-14. Size 10: 1-7/8 yds. of 50″ fabric. $6. Canada, $7.30. **Sewing tips:** Replace front pleats with soft gathering across entire waist front. Hem to above the knee and topstitch the hem with double rows.

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